



Gunagrahi



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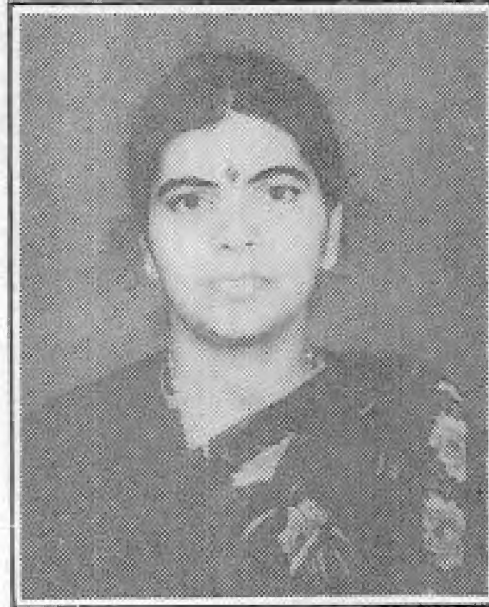


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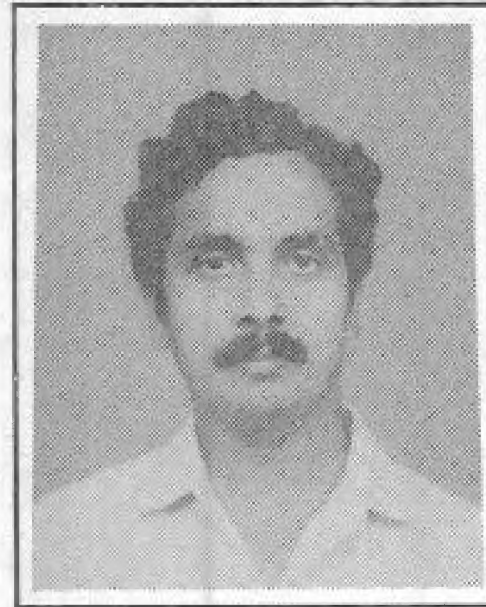
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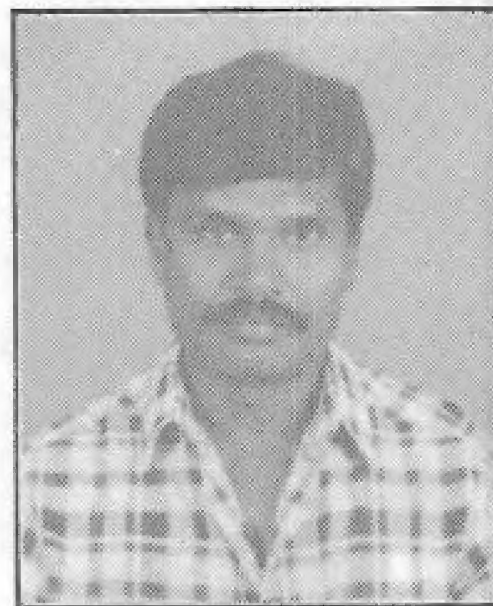
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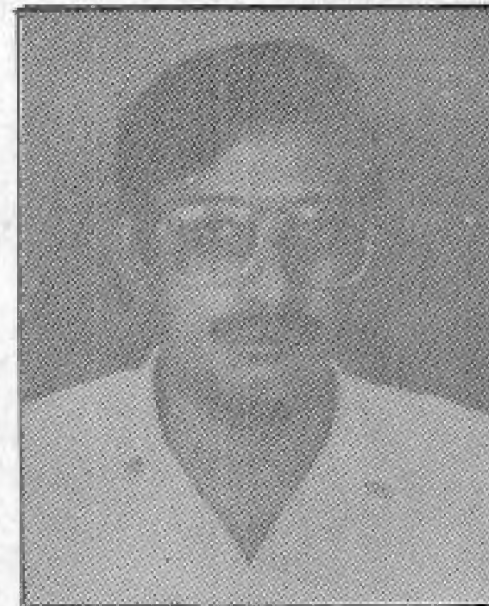
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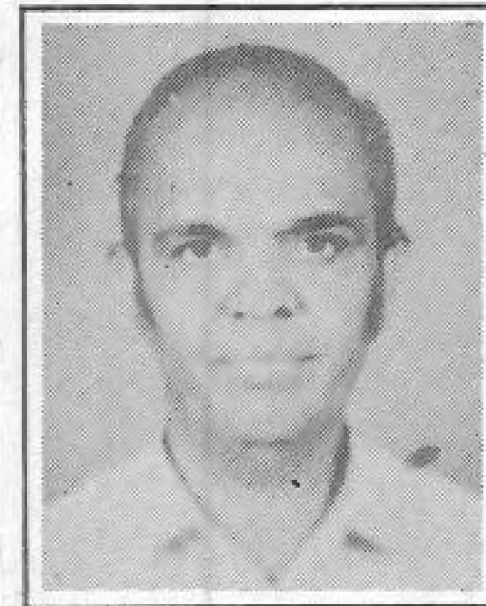
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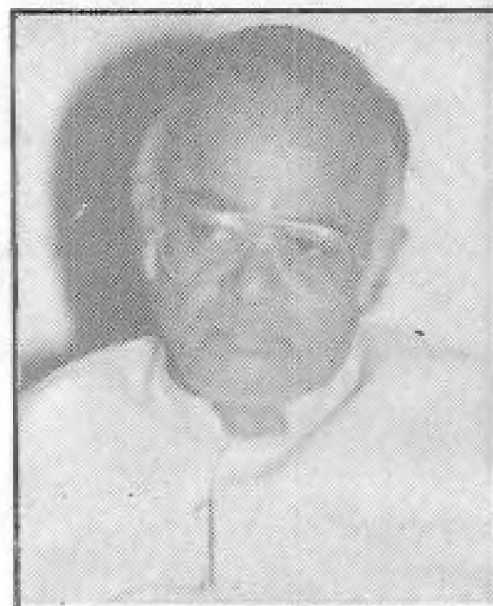
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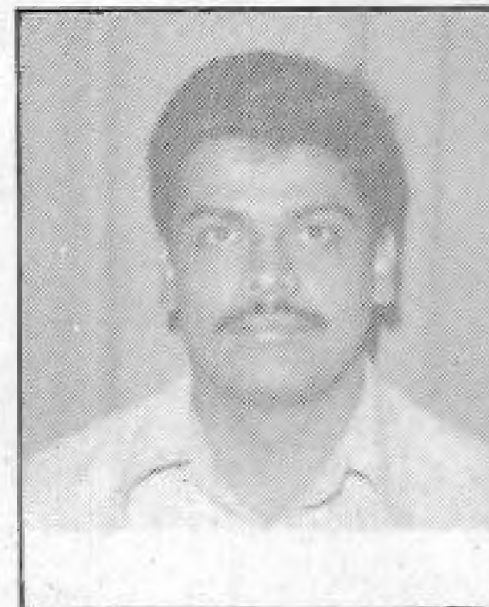
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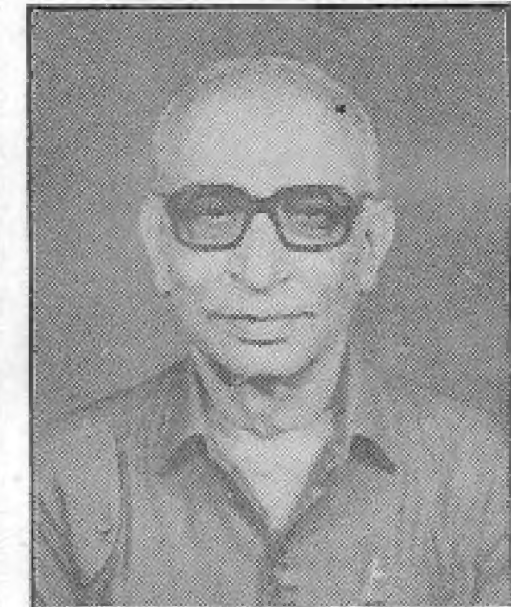
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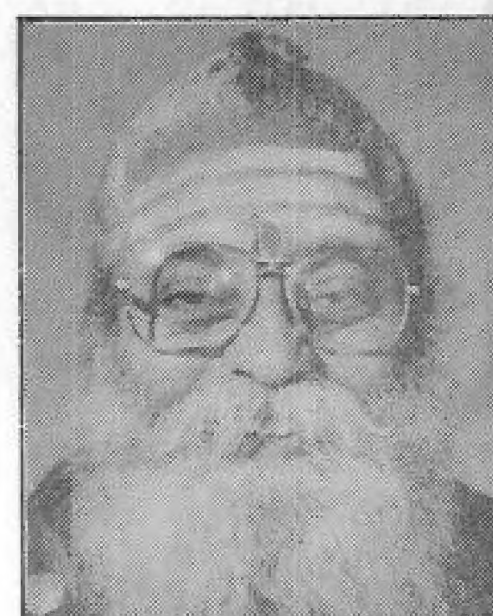
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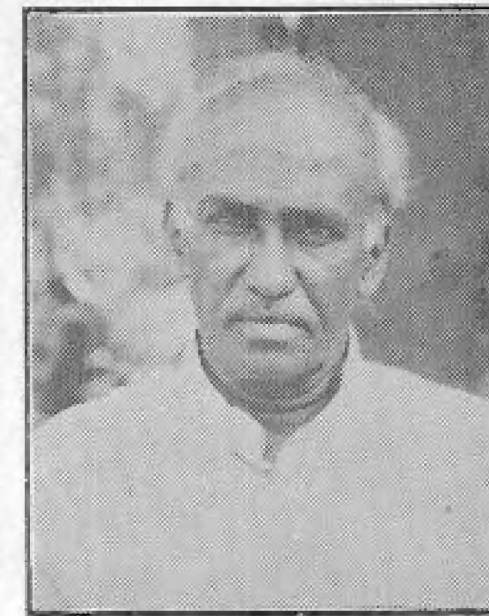
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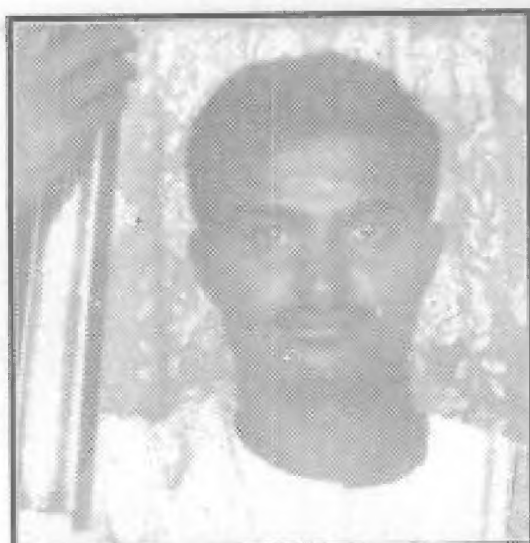
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THE RISING STARS



L. BALASUBRAMANYA SHARMA
(VOCALIST)

28-year old Balasubramanya Sharma hails from a cultural and traditional family of Kaivara in Kolara district. His father Kaipu Lakshminarasimha Sastry is a reputed musician and also a scholar. Sharma received his initial training from his father. Later on he continued his pursuit of music with noted violinist S. Seshagirirao of Akashwani, Bangalore. At present he is being trained by veteran vidwan P. Sundareshan.

A science graduate of Bangalore University, Sharma has determined to settled down as a professional musician. He has secured first class in vidwath (vocal) examination conducted by the Karnataka Secondary Education Examination Board. He has also passed the senior examination in mridanga in first class.

With hardwork and dedication to the art, Sharma has assimilated a rich and varied repertoire of krithis. He has been recognised by Akaswani. Bangalore as a "B" greade artiste. Sharma has to his credit prestigious sabha and public performances and four audio cassettes.

No. 809, 25th Cross, 52nd main, Kumarswamy Lay out I stage, B - 73, Phone: 091-80-6663248:



A.P. SARVOTHAMA
(FLAUTIST)

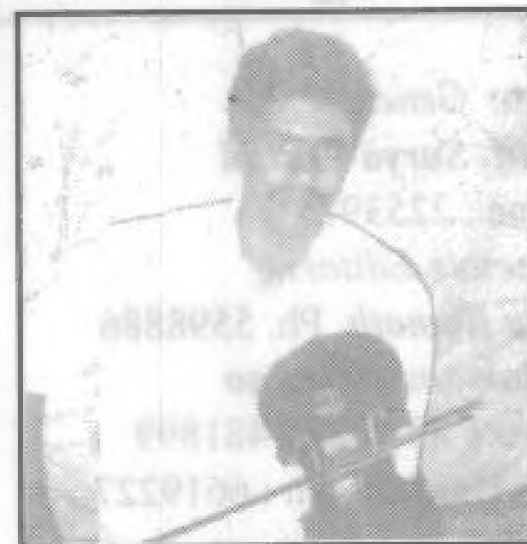
Born on 26th April 1973, Sarvothama was exposed to music right from his early age. Veteran flutist M.S.Srinivasamurthy gave him the initial training. He had his advanced traning under the guidance of M.R.Doraswamy. Along with training in music he also obtained his B.Sc. degree (electronics).

Sarvothama successfully passed his senior music examination with a first class. Karnataka Sangeetha Nrithya Academy recognised his budding talents by awarding him a scholarship for three years. This young flutist has won first prizes in the AIR instrumental music competitions (1993) and South Central Zone Cultural Centre's national level competitions (1994).

A "B" grade artiste of AIR, Sarvothama was adjudged as the "Best Instrumentalist" in the junior concert competitions conducted by the Bangalore Gayana Samaja.

Sarvothama has performed in various Sabhas of Bangalore and other cities.

No.42, "Bhakti Nilaya", K.R.Road, Basavangudi, B - 4, Phone: 6601114.



R. RAGHURAM
(VIOLINIST)

26-year old R. Raghuram is a popular violinist in the Karnatik music field. He has passed his M.A. from Bangalore University with distinction by getting a rank. At present he is doing his M. Phil.

Right form the age of 10, he started learning violin under the guidance of Ulsoor S.Chandrasekhar. Seasoned singer T. S. Vasantha Madhavi gave him useful training in vocal music.

Raghuram got trained in the intricacies of the violin play under the guidance of Late Anoor S. Ramakrishna. With his inborn talents and hardwork and also the knowledge of vocal music he could emerged both as an able soloist and an accompanist.

He has won many prizes in various competitions. A good number of scholarships has also been pocketed by him. He has utilised the opportunities of accompanying different artistes on different stages to his best advantage by winning accolades. He has to his credit many solo per formances.

No.528, 14th cross, 27th main road, J.P.Nagar I phase, B - 78.

From Editorial Desk



Despite many unique features, Karnataka, the Land of Kaveri, the Land of coffee and the only State wherein one can see the parallel growth of both Karnatik and Hindusthani music, it has been deprived of its due recognition, both within and outside the Country. We have highly talented, matured and versatile musicians, dancers and actors. Their mastery over their art and craft is of high standard. In fact, there is nothing left in wanting. Perhaps, the only thing missing is their PR skill.

With our politician-leaders evincing less interest in the promotion of our artistes and varied art forms of our State, the state of affairs is very tragic. Our talent and expertise are languishing in the absence of exposure and promotion. The impresario-work has never been rewarding or encouraging. It is hightime, a powerful communication is established, a fruitful link between our artistes and the outside agencies is provided.

Having closely moved with the field of music and dance for the last 20 years, I strongly felt the need of a strong medium, through which the loopholes could be plugged. To commemorate the completion of two decades of my association with the twin fields, I thought of doing this little service. My good friends agreed to join hands with me. The result is now in your hand. "Gunagrahi" is the only English Journal with a global approach on music and dance to be published from Karnataka. This will be the mouthpiece of our artistes and art forms. Through this monthly magazine every effort will be made to expose artistic talents both within and outside the country. Opportunities of interactions at the national and international level will be created. We intend to help, encourage and assist artistes of Karnataka, in particular, to prosper and get their due, either be it performances or awards.

In this direction, we solicit the co-operation of one and all who is interested in the healthier growth of artistes and art forms. We seek your inspiration to do our best. *Gunagrahi* is your magazine of today, with an eye on tomorrow. Enjoy reading it and contribute in your way to its ENRICHMENT.

Your's

VARIJASHRI.....

.....A genius of music by birth

[At the milk-tooth-age, she could identify more than hundred ragas!. Her musical instinct became sharper. At four, she could sing the compositions of the Trinity with stunning ease. Her musical aptitude found new dimensions. Singing exacting pallavis in different talas and nadais was literally a "child's play" for her. "Without doubt, she is a genius of music by birth." opines Dr. M. Surya Prasad.]

It was a big event. The Bangalore Gayana Samaja auditorium was full to the brim. Every available space both on and off the stage overflowed with the avid and curious listeners. The centre of attraction was a seven-year old child prodigy Varijashri. Her musical wizardry was incredible. The full-fledged concert given by her was remarkably successful.

Varijashri's vocal recital held under the auspices of Narthana Keerthana Centre for Performing Centre was a grand success. Despite three or four captivating concerts elsewhere, the rasikas had thronged the Samaja hall to hear to Varijashri. And the tiny tot tantalized them with her amazing talent and skill. She held the audience spellbound for more than 120

minutes. Be it alapana and/or sahitya and swaraprastara, Varijashri's musical-resourcefulness was astonishing.



Varijashri "backed" by her parents

SHARP MUSICAL INSTINCT

Born to popular flautist-bank officer H.S.Venugopal and Rama Venugopal, Varijashri's musical aptitude got exposed when she was just 2 year old. Not only her parents but whoever saw the two and a half year child Varijashri did cross their fingers. At that milk-tooth-

age, she could identify more than hundred ragas! Her musical instinct became more sharper. At four, she could sing the compositions of Thyagaraja, Shyama Sastry and Muthuswamy

Dikshitar with stunning ease. It did not stop at that. As she grew in age, her musical aptitude found new dimensions. The five year girl Varijashri surprised the listeners by singing exacting pallavis in different talas

and nadais. The wonder-child proved that she is a genius by birth having more within herself than acquiring something.

Observing this, Venugopal nurtured it further. Varijashri was put under the meticulous training of a meritted vocalist H. Geetha which helped in honing up her talent.

Her musical knowledge is not a shallow one. I myself grilled her at her residence for more than two hours quizzing her about various ragas, keerthanas etc. She was always right in identifying the name of the raga, its janaka-janya status, the correct number of the janaka raga and so on. She was at home in solving my riddles of replacing one swara in a particular raga with some other and giving the correct name of the-thus-changed-raga. Her command over more than hundred ragas was marvelous.

GRAND MAIDEN CONCERT

Her maiden concert brought to the fore her depth of knowledge. Varijashri sang with rare confidence and conviction. She began with the popular Mohana varna. She was applauded for her very first item rendered with ease and poise. Then came Hamsadhwani. Vyasaraaja's "Gajamukhane" was a fine choice. Intoning perfectly without distorting the Sahitya, the prodigy projected her rhythmic hold too.

The detailed treatment meted out to Kamavardhini for Thyagaraja's "Shiva Shiva enaraada" startled the audience.

Varijashri's methodical approach and spontaneity of musical ideas not only made the raga glow in all its grandeur but also provided a feast of tasty music. Thyagaraja's Sri raga pancharathna krithi "Endarō Mahanbhavulu," was accorded its due. The way she sang the swaras and the sahiya of the krithi was enticing. She sang all the



Twinkling Little Star

songs by heart. No reference book or chits were there. Her memory power was phenomenal.

BRILLIANT PALLAVI

She swept the audience off their feet by rendering a scholarly raga, tana and pallavi in Mohana. Tana was comparatively short. The pallavi line "Shankari Shivashankari sada paahi Parameshwari" set to two kalai khanda tripata tala

testified to her brilliance. Though little more depth and direction was left wanting, Varijashri impressed the rasikas by rendering the pallavi in the most traditional way. The 3-5-7-9 patterns of swaras, manipulation of the sahiya in trishra, interesting korvais etc made for the rich musical experience.

The concluding phase of her recital featuring Vasantha (Ramachandra), Sindhubhairavi (Venkatachala Nilayam) and Brindavani (Tillana) highlighted one or the other speciality of a 66 great-vocalist-in-the-making Varijashri.

It would be good for her parents to safeguard this musical-bud with care. She should not be overexposed for any temptation of purse and popularity. I wish she is guided more immaculately on the subtleties of gamaka prayoga, the soul of Karnatik music. R. Raghuram's violin support was adequate. Gurumurthy and Srishyla on mridanga and ghata inspired the child-vocalist to give out her best. ♦

Special Article

Mysore has been the cultural capital of Karnataka right from the days of Mummadi Krishnaraja Wodeyar, a period covering more than one and a half century. The rulers of Mysore were great patrons of music, dance, painting, sculpture and literature, apart from an aesthetic approach to all that is good in life. Musicians, dancers, vaggeyakaras, sculptors, scholars, literary figures, artists, actors, architects adorned the court.

The rules were themselves great connoisseurs of classical and western classical music also. Some of them were adept in playing various musical instruments. The last Maharaja, Sri Jayachamarajendra Wodeyar was well up in Karnatik music and had also acquired the Diploma in Piano play from the Trinity School of Music, London. He was also a *uttama vaggeyakara*. More than 90 scholarly *krithis* in Sanskrit and in various rare ragas are to his credit.

KARNATIK CLASSICAL MUSIC**IN KARNATAKA THEN AND NOW**

- K. Raghavendra Rao

The musical ambience in the court had its effect on the citizenry also. young girls were compulsorily learning music. This found expression in the opening of Prasanna Seetharama Mandira in 1929 by the legendary Bidaram Krishnappa, who started the 10 day Sree Ramanavami festival of Karnatika classical music concerts by inviting famous vidwans from all over the South. This lead was taken up by various other sabhas and by the time of Independence there were about a dozen sabhas, which were holding concerts during Sree Rama Navami. This was a great boon to those music lovers who had no entry to the Dasara concerts in the Palace and specially to the students of music.

Similarly Bangalore had Gayana Samaja and Sri Rama Seva Mandali many distance town were also conducting Rama Navami festivals.

If we go back by 50 years to 1947, we find that the living legend M. S. Subbulukshmi,

then 31 years old, was already an established artiste. D. K. Pattammal, then 28, was a star. M. L. Vasanthakumari had started making wavas. G. N. B. 37 year old, had become a trend-setter with his new style of pace laced with birkhas. Semmangudi Srinivasa Iyer, 39 years old, was a top-ranker. Similarly, Alathur Bros. Chembai and Madurai Mani were front-rankers. T. R. Mahalingam, then 21, had already been hailed as a genius. The mridanga maestro Palghat Mani was 35.

The scene in Mysore was also impressive. Mysore Vasudevacharya was heading the fold. Thitte Krishna Iyengar was then 45 year old (he passed away last year at the age of 94, He was active till the end and used to give concerts. Mysore T. Chowdiah was the monarch of the violin. Vainikas R.S. Keshava Murthy, Swaramurti V. N. Rao were in their 40's. R.K. Venkatarama Shastri, the

violinist, Vainikaa Neelamma Kadambi, V. Ramarathnam, B. Devendrappa, Shelvapulla Iyengar, Honnappa Bhagavathar, R.K. Narayanaswamy (elder brother of R.K. Srikantan), R. Chandrashekharaiyah eldest of Mysore Brothers, R. R. Keshava Murthy were in their 30's and had already established themselves.

Vainikas V. Doreswamy Iyengar (who passed away last year), R.N. Doreswamy, M. J. Srinivasa Iyengar, N . C h o k k a m m a , V.Deshikachar, Vocalists, B. Krishnappa, R.K. Srikantan were in their 20s. Vyyapuri Devaru had trained many mridanga players who were active in the field.

The oft-heard refrain amongst the aficionados of Karnatik music is that other media of entertainment like the television and videos have taken over and classical music is on the decline now. But the ground conditions are quite to the contrary.

The major quantitative change that has come about during these fifty years is a sort of democratisation of classical music. While the Dasara and Ugadi festival concerts are continuing in the Palace, the number of

sabhas has proliferated, the latest count being forty. Some are active during Sri Rama Navami festival, some during Hanuma Jayanthi, Janmashtami and Ganesha festivals and some throughout the year. Observance of Sri Purandaradasa Aradhana and the days of Trimurtis of Karnatik music i.e. Thyagaraja, Muthuswami Dikshitar and Shyama Shastri are conducted by many sabhas. There is, thus, music around the year with fairly good attendance. The concerts mostly have no entry fees and are sponsored by various corporate and private bodies and donations.

Consequently, the number of auditoria have also gone up with modern seating arrangements and sound systems. The number of teachers, students and institutions have also multiplied. though the gurukula system has disappeared.

The University of Mysore established a Fine Arts College in 1965 which trains students upto Master's Degree in music. Many alumni of this Institute have won national fame. Some like

Mysore M. Nagaraj and Dr. Mysore M. Manjunath, Violinists and vocalists Sukanya Prabhakar and Janhavi Jayaprakash are internationally famous.

Vocalist R.N. Srilatha, who was the first to obtain a Doctoral Degree in Karnatik music from Mysore University is on the faculty of this college. Many publications on music, including krithis of Haridasas and Mysore composers have been published with notations by Prasaraanga of Mysore University. Many audio-cassettes of Karnatik music have come into the market.

There are quite a number of young performers now - vocal and instrumental, with ladies leading by number amongst vocalists. (I have not listed them here as it will be a fairly long list).

But, how does one define youth in the realm of performing arts? Many feel that an artist is young as long as the fount of creativity is active in him. Going by the output of the vaggeyakaras of this century, most of them were late-bloomers. C.

Northcote Parkinson, the famous economist and management guru of the 50s and 60s, defined thirty-five as the age of frustration.

This probably has a basis in the Christian world where people sub-consciously tend to compare their achievements with those of Jesus Christ who died at the young age of 33. Hence, in Parkinson's system if you are not somebody in society in any walk of life by thirty five, you tend to resign yourself to mediocrity.

Again, this was at a time when 55 was considered as the age of superannuation in public services. Since then, the average longevity has definitely gone up due to various factors like improved health services, nutrition, etc. The retirement age having been enhanced to 58 and with talks of raising it further to 60, the age of frustration also gets extended to 38 consequently. In the Indian context, this corresponds to the life span of an achiever like Swami Vivekananda who lived upto 39 years. However arbitrary this reckoning of 38 years as the upper limit of youth, one gratifying statistic which emerges is that there is not dearth of young

musicians in Mysore. The future of classical music is safe in the hands of the youth who will carry its torch forward to the 21st century.

A survey made of young musicians in various disciplines - vocal and instrumental, who are already active in the performance circuits reveals certain characteristics vis-a-vis the musicians at the time of Independence.

Most of them are well educated. In some cases, graduation in technical disciplines such as engineering or medicine and post-graduation are also seen. Some are chartered accountants. Some are doctoral degree holders.

Remuneration to Karnatik musicians continue to be poor, specially when compared to their Hindusthani counterparts. Some Sabhas even make a virtue of being 'poor'. Artists earning extra through recordings are confined only to cities like Bangalore which have recording facilities. Most of the young musicians have some job or the other and very few depend on music alone for their means of livelihood.

The Western system of talent Scouts, impresarios and agents is virtually absent

in Karnatik music field. The Sabhanayakas are called upon to be three-in-ones. This results in imbalances and frustrations. All India Radio and teaching institutions are prominent means of employment. Employment does however restrict the mobility of artists to quite some extent and thus they get confined to certain regions, instead of going national or international. This compromise deprives them of fame and name and higher earnings. **(to be continued in the next issue).**

THE FORTHCOMING ISSUE OF GUNAGRAHI CARRIES:

- ◆ More number of pages
- ◆ An exclusive feature on the unique "Naada Mantapa" built by H.H. Sri Ganapati Sachchidananda Swamiji at his Sri Datta Ashrama, Mysore.
- ◆ Introducing other child prodigies.
- ◆ Report of the launching ceremony of *Gunagrahi*.
- ◆ Music and dance programme reviews.
- ◆ Other regular features.

Maya Rao

----- The Queen of Kathak -----

Guru Maya Rao recently turned 70. She has also completed her five decades of classical dance-choreography-teaching career. As a birthday gift to her, one of her most popular choreographic work 'vision of Amir Khusro' was presented at Ravindra Kalakshetra by her students. Gunagrahi chronologises her career and throws light on her versatile personality, ingenuous work and remarkable achievements.

The renowned dancer-choreographer-Guru Maya Rao believes a person dances in a certain way because there is an innate compulsion to express one's creative impulse through that medium.

Kathak and choreography are second nature to her. She has internalised their aesthetics.

Maya, at 14, made up her mind to master Kathak, a dance which prevailed in North India. She did not care for the opposition from her parents and rose to become a leading name in the field of Kathak and Choreography.

Born in 1928, Maya was somewhat disappointed when Pandit Sohanlal, the only one teacher who was teaching Kathak in Bangalore shifted over to Bombay. Fortunately and lovingly too she found a lecturer's job in Jaipur. She continued her Kathak learning along with her job.

She had the rare opportunity of specialising Kathak under the two Gurus Padma Sri Shambhu Maharaj of Lucknow and Pandit Sundar Prasad of Jaipur style. Maya could synthesise the best elements of both the styles and created her own style of

Kathak. She was doubly-blessed to perform along with her Guru Shambhu Maharaj. She



The visionary

utilised this rare opportunity in the best way and became the only disciple of Maharajji to accompany the Guru.

She does not dismiss the relevance of other forms of dance, be it classical or contemporary. But relevance "must come within. If you have the conviction in what you are doing you will be able to convey that joy to your audience" says she.

For Maya Rao, whose performances have mesmerised audiences worldwide, this conviction is deep rooted. Contrary to what most dancers embracing contemporary forms argue, Maya has never

found traditional modes stifling. There is enough scope for innovation within the frame work. Most of this flexibility in approach she attributes to her teachers who had taught her "to be her own dancer". On the foundation they provided, Maya constructed her own ideas about the use of space, abhinaya, choreography and the content of dance. She does not believe in "fractured choreography" and interpolations.

Maya Rao argues that "The greatness of the Natya Sastra and of our classical styles is that they have given dancers infinite freedom to express their individual and personal enjoyment of dance movements." For her, every movement has a "feel" of its own, which is to be savoured differently.

According to her, why the classical dance appears to be mediocre and boring is because aptitude, proficiency and dedication have become superfluous in a world of quick fix solutions, of instant mixes. In today's show biz it is the glamour and the packaging which count. The integrity of the gurus, parents and students is essential to tide over this situation. She believes in the collective responsibility of the

dance community. Dancers have to reach out to people. "talk less in jargons".

The torch - bearer of Shambhu Maharaj's tradition, Maya has got rid the Kathak of its crudities. With a meaningful blend of Lucknow and Jaipur Gharana techniques, she put grace and liquidity into the art of Kathak. With her bold and brilliant experimentations, Maya became a distinguished and a versatile Choreographer. She has won for herself an enviable place in the hierarchy of the

Internationally reputed, Maya Rao is the only Indian with a post-graduate certificate in Choreography from U.S.S.R. on their scholarship for which she was nominated by the Government of India.

AWARDS

For her yeoman service to dance and choreography, Maya Rao has the distinction of being honoured with the National Academy of Dance and Music, the Sangeet Natak Academy Award for Dance, "Nritya Vilas" title of Sur-Singer of Bombay and

Administration Sahitya Kala Parishad. She is also the Gold Medal holder for her solo dance at the International Festival-cum-competition of Art held in Helisinki in 1962. Recently she has been honoured with the CHOREOFEST AWARD at Delhi.

MAYA Rao is the only South Indian who has specialised in Kathak under the great Veterans, Padmashri, Shambhu Maharaj of Lucknow Gharana and Pandit Sunder Prasad of Jaipur Gharana, as the first scholarship holder of the Government of India. She has imbibed the best element of both the techniques and presented them in her enthralling solo recitals and ensembles of Kathak which have won praise all over the country and abroad.

Maya Rao has the unique honour of partnering her Guru Shambhu Maharaj on historic occasions like the inauguration of the First National Film Seminar and the UNESCO Seminar at Delhi.

For her rich contribution to the repertoire of Kathak and training of dancers, besides giving Lecture-Demonstrations and writing articles, the Sangeet Natak Akademy had nominated Maya Rao as a member of the Advisory Committee of its Kathak Kendra, a National Centre for this form.

As a Choreographer of outstanding merit, Maya Rao has been invited to U.S.S.R. twice as consultant-Choreographer for the Soviet Productions of the Ballets "Shakuntala" in 1963 and 1979. Maya Rao was invited to the International Ballet Competitions, as Guest of



Maya Rao in action

Kathak dance by systematising its repertoire to bring out all its aesthetic and artistic possibilities.

the much coveted Karnataka State Award for eminence in Kathak and Choreography, State Award of Delhi

Honour in 1969 and as a member of the Jury in 1981, both of which were held in Moscow. She has been invited to Germany and other European Countries to participate in Seminars on Ballet and Choreography.

As Founder-Director of the Natya Institute of Choreography, affiliated to UNESCO and the first and only Institute of its kind in India, probably in Asia also, Maya Rao has trained over two hundred aspirants for the diploma course, short term-condensed course as well as at workshops which have been organised by the several state Academies and Cultural Organisations in the Country. Most of the candidates trained by her are either dancers deputed on Central, State Government Scholarships or fellows of foundation Grants from U.S.A., Europe and Canada. Her disciples are prospering as performers of Choreographers in India and outside, many of them have been appointed by the I.C.C.R. as Dance-Directors in their Centres abroad.

Maya Rao was also the Choreographer-Director of the Natya Ballet Centre, the leading Institution for the propagation of Dance-Drama.

In the several years devoted to promotion and propagation of high standard ballets, Maya Rao has directed over 50 ballets, at

the Natya Institute, Delhi, some of the very popular ones being "Amir Khusro",



Moving Maya

"Hoysala Vaibhava", "Krishna Leela", "Surdas", "Venkateswara Vilasam", "Tulsi ke Ram" (Ramayana based on Tulsidas work).

Along with M.S. Natarajan, her husband, Maya Rao is responsible for starting the Natya Saraswati Centre of Dance & Music in Bangalore as early as 1945 which helped in the renaissance movement to inspire youngsters to study the arts. As early as the 40's, the centre presented contemporary ballets on "Art & Life", "Grow more food", etc., some of which were presented at the International Labour Organisation Conference at Mysore in 1949 winning encomiums.

Thus the centre was responsible for the ballet movement in the State and pioneered the cause of social themes in South India.

PROGRAMMES FOR I.C.C.R

Since 1970, Maya Rao has been invited by the I.C.C.R. (Organ of the External Affairs Ministry) and the Ministry of Culture, Government of India, to lead cultural delegations to Foreign Countries. She has led her troupe to Afganistan, Srilanka, Nepal and Male among neighbouring countries and to Europe, Egypt, South American Countries, Cuba ect., The troupe has received standing ovations for the colourful performances representing the rich cultural heritage of India.

In recent years I.C.C.R had invited Maya Rao to present performances at Maldives (1990) for the Indian Independence Day there, Also for the world famous International Dance Festival at Babylon in Iraq (1996). The troupe consisting of artistes from the N.I.K.C Bangalore has received high praise and invitations for repeat performances.

Maya Rao founded Natya Institute of Kathak and Choreography at Bangalore with the assistance of the Karnataka Government where talented aspirants to the art of both Kathak and Choreography are undergoing training. Here too, spectacular dance-dramas like "Vijayanagara Vibhava", "Mahavira", "Kanaka Dasa" etc., have been Choreographed and Staged on important occasions.

COURSES RECOGNISED

The Natya Institute has been accorded affiliation to the Bangalore University since 1992, thereby the Natya College is the first of its kind in the Country. Three batches have already graduated with flying colours.

In recognition of her services to the State and the Country, Maya Rao was nominated as the Chairman of the Karnataka State Sangeet Nritya Academy and also as Member of the General Council of Sangeet Natak Akademy, Delhi.

WORKSHOPS AND PROGRAMMES ABROAD:

In 1988, Maya Rao was invited to U.K. by the Bharatiya Vidya Bhavan to conduct workshops in

Kathak where many talented aspirants underwent training.

In 1992, Maya Rao was invited to Toronto, Canada by the Kathak Institute to participate in a seminar on Traditions and Innovation in Kathak and conduct workshops on the same theme.

In 1992, she was in New York to conduct workshops in Kathak for the East West School of Dance-U.S.A. directed by Sathyanarayan Charka.

Later she was invited to design the Choreography and Music of the production of "Shakuntala" at U.S.A. for the E.W. Dance Centre.

In 1994, Maya Rao with her disciples presented another spectacular ballet "Vikramaditya" in various

parts of U.S.A. for the ICDS (Indian Classical Dance Society) based in Washington.

In 1995, she choreographed "Mira" for Supriya Desai and her Institution based in North Carolina. This ballet also won encomiums.

In 1997, at the invitation of the Kannada Koota New York & Washington Maya Rao, with a troupe of six dancers presented programmes entitled "Glimpses of Karnataka".

Maya Rao, later travelled to various other parts of U.S.A. presenting the "Dances of India" in connection with the fifty years of Indian Independence organised by other agencies. ♦

ADVERTISE IN GUNAGRAHI AND BE BENEFITED

GUNAGRAHI, is a journal dedicated to the promotion of music and dance. It will focus attention on all aspects of the twin arts and the artistes who are involved in them.

Edited by an experienced team of writers on the subject, the journal is profusely illustrated. It is printed in the offset process with a multi-colour cover page.

Its pages carry information on the activities in the twin fields, write-ups on personalities, interviews with eminent artistes besides covering the several performances connected with the twin subjects, A note on books and review of cassettes is an additional attraction.

This journal helps our artistes to achieve excellence in their arts and get an international exposure. Hence it will be a 'must' for all artistes as well as those interested in them.

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Reviews

VISUAL IMAGERY

Dancers of the STEM dance theatre & the Natya Institute of Kathak & choreography performed at 'Bhoomika' on the 4th of June.

The performance



Madhu Nataraj (Left) and others

comprised of 2 vibrant sequences choreographed by the Kathak & contemporary dancer/choreographer and founder director of STEM - Madhu, M.Nataraj and a student of Maya Rao and Chitra Venugopal.

The sequence was an adaption of a sloka from the Abhinaya Darpana, attributing the 4 forms of expression to Lord Shiva. This piece named "Cosmic Dancer" utilised motifs of

Kathak, Kathakali, indigenous martial artforms and contemporary dance idioms to present a unique visual imagery. The music for this sequence was provided by Amit, a talented musician and composer, who is a graduate of the prestigious Berklee College of Music under the guidance of the Manis of the Karnataka College of Percussion.

The second sequence was a satire on the human psyche. The human being

per se who is always trying to ward off insecurities most often imagined than in reality. This sequence was an excerpt from STEM's earlier work "Crows, Caws & Facades". Music by Praveen Rao, talented Tabla player and composer was good.

The performers for this evenings presentation were M.B.Nagaraj, Madhu, M.Nataraj, Chitra Srisailan, Brinda Jacob, Satish B.G, Jagdish Holla, Pavithra Gowda, Harish and Madhavi Menon.

The dancing was followed by a Jazz and fusion concert by the Amit Heri group. The group consisted of a talented lot of musicians of repute. Amit Heri (A constict Electrigruitar) Richard Francis (Bass guitar) Roberto Narayan (Drums) and Butto Patnaik (Hindustani Flute).

This evening termed as a studio performance was a true amalgam of both dance and music and was received very enthusiastically by the audience who had filled the hall beyond its capacity.

---SHRAVANI

SUBHASHINI ENTHRALLS

Samskrithi led by dancer Sathyanarayanaraju presented Subhashini Vasantha in neat Bharatanatya recital at ADA Rangamandira. Subhashini, a disciple of Guru Narmada, was making a comeback on the dance arena. It was good to see her maintaining a slim figure. She moved on the stage with agility and alacrity.

Ably supported by her Guru Narmada (nattuvanga), Jahnvi Jayaprakash (vocal), Madhusudhan (violin), Narayanaswamy (mridanga) and H.S.Venugopal (flute), Subhashini started her recital with a Ganesha stuti. In the following krithi "Mahadeva" in Revathi raga addressed to the Lord Shiva, she etched the various forms and attributes of Shiva through her communicative abhinaya.



Subhashini

Subhashini, though on a couple of occasions, seemed to be fatigued, struck a fine form in the delineation of a varna in Nattakuranji raga. The theme of eulogising Lord Srinivasa was artistically and aesthetically elaborated. The interspersing nritha and nrithya brought out the inherent talents of the dancer. Subhashini was rhythm perfect. Some of the intricate jatis of the Varna were translated into dance with ease.

ENJOYABLE VOCAL RECITAL

C. Saroja and C. Lalitha, popularly known as Bombay Sisters ragaled the audience at the Adarsha Institute in R.T. Nagar with their scholarly vocal duet. Their programme was held on the

concluding day of a two-day musical festival of R.T.Nagar Cultural Association's anniversary celebrations.

With young H.N.Bhaskar (violin), C. Cheluvaraju (mridanga) and H. Shivaramakrishnan (ghata) providing them a competent instrumental support, the sisters created many an enjoyable moment.

The Bombay Sisters came out in flying colours in detailing Simhendramadhyama for that popular krithi "Ninne nammitinayya". The sahitya and swaravistara at "Pannagendra Shayana" was rounded off with a well laid out swaravinyasa.

The uncomfortable moments in the taarasthayi did not deter the flow of music. Those areas were cleverly avoided and the raga, tana and pallavi in Shankarabharana vouched for their talent and expertise.

OUTSTANDING SINGER

Vijayanagara Sangeetha Sabha presented B.R.Geetha, a gifted vocalist in its mothly concert series at Udaya Educational Trust auditorium. Geetha, a staff artiste of Akashwani, is well versed in Carnatic, Hindusthani and light music. She has developed her own style of singing. The voice culture that she could accomplish, has been of immense utility. She sang with a sincerity of purpose. Her systematic renditions registered well with the audience.

Accompanied by S. Seshagirirao (violin), C. Cheluvaraj (mridanga) and M.A.Krishnamurthy (ghata), Geetha was in her top form. Shankarabharana Varna (Saami ninne kori) selected by her was a familiar one, but the manner in which she sang it, was of great interest. She converted the gati into trishra, chaturashra and so on. She handled this demanding exercise most capably. Even the ettukadai swaras too, were in the above fashion.

After a brilliant and scholarly varna, she sang "Panchammatanga" in Malahari raga. The sarvalaghu patterned swaras flowed like a cascade. "Marugelara O Raghava" in Jayanthasri raga was a fitting gap filler.

Geetha's voice culture and sound knowledge of the niceties of Carnatic music got fully exposed in the detailed exposition of Bahudari. The atitara sthayi sancharas never sounded artificial. Rarely heard "Mmaarkoti Sundaram" was neatly presented and crowned with a systematic swaraprastara. The detailed delineation of Keeravani for "Kaligiyunte" was another highlight of her recital.

----A. P. R.

MYSORE MUSINGS

By K. RAMAMURTHY RAO

'Nrithyaloka' an illustrated reference work in Kannada on Indian dances especially

Bharathanatya authored by Natyacharya K. Muralidhara Rao (1924) the doyen of the

Pandanallur school and published by Athri book centre Mangalore was

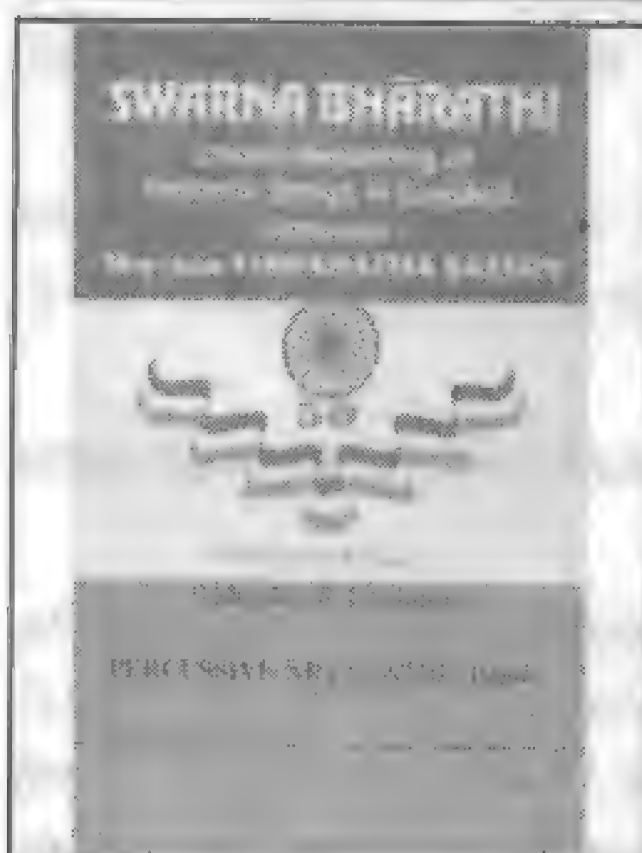
released by R. Guru an industrialist at Jaganmohana palace with K. V. Murthy President of the Natyacharya Muralidhara Rao Sanmana Samithi in the Chair.

The Natyacharya was honoured with a cheque for Rs. 1 Lakh as purse and Rs. 50,000 as royalty on the book. The brief felicitation function was followed by the Natyacharya's disciple Madikeri's Srividya Raman's Bharatanatya recital. The function was jointly arranged by Muralidhara Rao Sanman Samithi and Bharatheeya Nrithya Kala Parishat (R.), Mysore.



(L to R) K. V. Murthy, R. Guru, K. Muralidhara Rao, G. T. Narayana Rao and K. Ramamurthy Rao are seen

CASSETTE REVIEW



SWARNA BHARATHI; Choral rendering of patriotic songs in Sanskrit. Composer: Mayuram Viswanatha sastry. Ganasudha:

Produced by Percussive Arts Centre, 2nd block, jayanagar, Bangalore-11. Singers S.Shankar, P.Shashidhar, Ajai, C.R.Amarnath, Swarna Shankar, V.Kalavathi, N.R.. Sharada and lakshmi Subramanya.

Side A : Introduction, Jayathi Jayathi, Jaya Jaya Bharatha, Bharatha Janani and Ranjitha Bhuvanam. Side B: Veeradhvajam, Shantha Ahimsa, Saamanava Hitha and Mangalam.

Mayuram Vishwanatha Sastry(1883-1958) was an outstanding vaggeyakara. He was a great Sanskrit scholar and playwright. His patriotic songs are inspiring. His select eight songs are rendered in a group comprising seasoned singers. S.Shankar and T.Srinivas have done well in adapting them in ragas like Khamach, Behag, Shankarabharana, Kapi, Sindhubhairavi, Kuntalavarali and others. The use of flute as a prominent background instrument has been appropriate. The singers have sang in unison and they have done justice to the sahitya and raga of the concerned song.



Percussionists K. N. Krishna Murthy, T. S. Chandra Shekar and A. K. Palanivel Honoured by Percussive Art Centre

?ulz of Fine Arts.....1

1. Give the date of birth of Thyagaraja.
2. Give the date of death of Thyagaraja.
3. Name the five ghana ragas.
4. What is an alarippu?

5. ——— of Hindusthani music corresponds to the Melakarta of Karnatik music.
6. Name the artist who won the Bharatarathna award last year
7. Mention the varieties of abhinaya.
8. ——— will be the

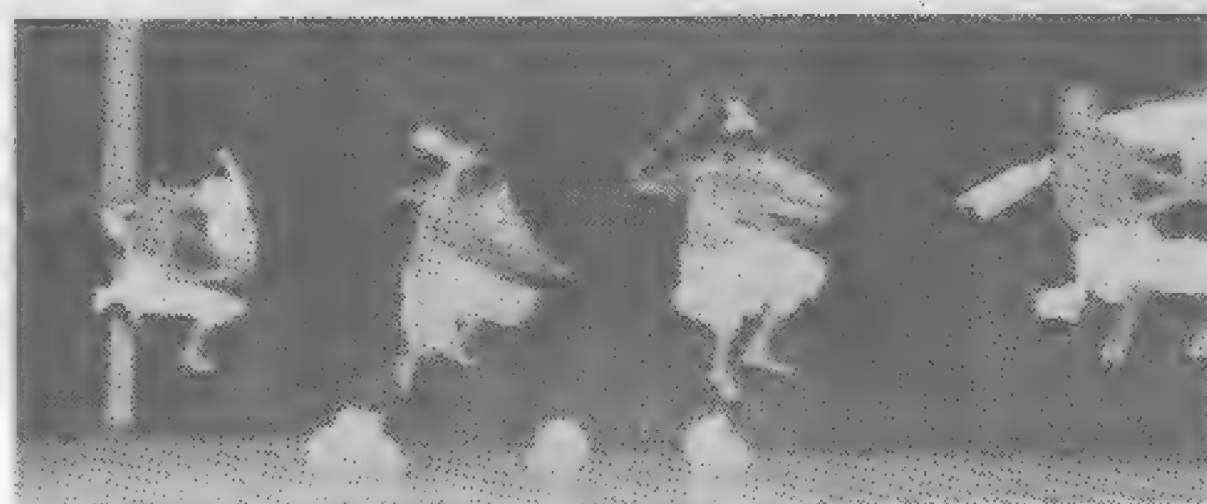
highlight of any Bharatanatya recital.

9. Name the Trinity of Karnatik music.

10. What is the pen-name of Purandaradasa?

(Solutions in the next issue)

Give the name of the dance-form shown in the photo:



(Solution in the next issue)

Calender of events.....

Malleswaram Sangeetha Sabha presents a vocal recital by Trichur V. Ramachandran with Dr. Mysore M. Manjunath (Violin). Guruvayur Dorai (mridanga), K.N. Krishnamurthy (ghata) and Bellary M. Gururaj (morsing) as accompanists at Gokhale Institute Hall, Malleswaram at 4.15 p.m. on 21-6-1998.

Sumitra Nitin accompanied by N.N.Ganeshkumar (violin), Anur Dattatreya Sharma (mridanga) and S. Prashanth (Khanjira) sings for Percussive Arts Centre at 5 p.m. on 21-6-1998 at Gokhale Institute of Public Affairs, N.R.Colony.

Under the joint auspices of PAC and Devagiri Sangeetha Sabha Usha Char sings at the Sabha auditorium on July 7, 1998.

Five day "Mysore Musicians Music festival" will be held featuring artistes from Mysore, T.R. Srinath (flute), S. Rajalakshmi (veena), Dr. R.N.Srilata (vocal), G.S. Kamala and G.S. Rajalakshmi (vocal duet) and Mysore M.Nagaraj and Dr. Mysore M. Manjunath (violin duet) under the auspices of Sri Devagiri Sangeetha Sabha from June 24 to 28 daily at 6 p.m. Rendering of a specified pallavi will be the highlight of each of the concert.

A vocal jugalbandhi recital by N. Ananthapadmanabha Rao and Vageesh Bhat accompanied by Ganeshkumar (violin), Dhruvaraj (mridanga). Umakanth Puranik (harmonium) and Srinath Bhat (tabla) on 27-6-98 at 6.30 p.m. and a Bharatanatya recital by Archana Bhargavi on 28-6-1998 at 6.30 p.m. will be held at Udaya Vidya Samsthe, Vijayanagar under the aegis of Vijayanagara Sangeetha Sabha Trust.

Veena maestro R.K. Suryanarayana will be felicitated on June 20 at 6 p.m. at chowdaiah Memorial Hall.

AT Mysore:

Bharatiya Nrithya Kala Parishath presents Madhura Srinath in a Bharatanatya recital on June 18, at 6.30 p.m. at Veene Seshanna Bhavana, Mysore.

With Best Wishes



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**Gururāh**
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LEGENDS OF Music Honoured

Bharata Rathna
M. Ravishankar

Padma Vibhushana
L.K. Pattammal





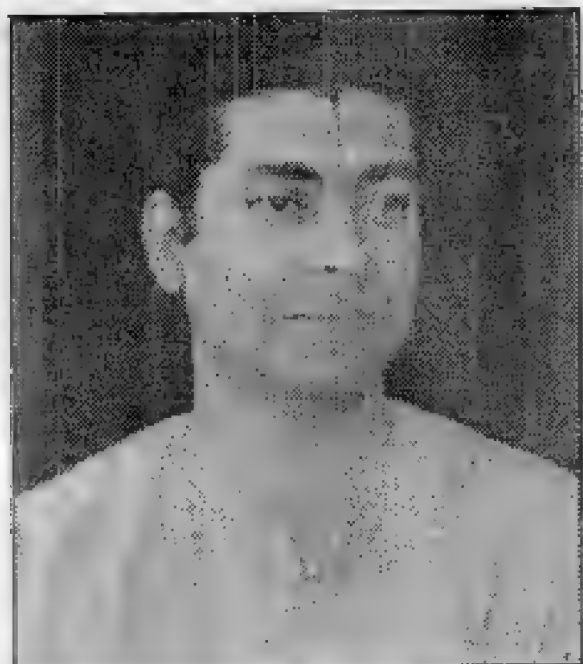
*Dr.A.H.Rama Rao
and Sudha Rao page*

GUNAGRAHI / FEBRUARY 1999

THE RISING STARS

A.P. RAO

N.R.PRASHANTH
(vocal): He is one of the

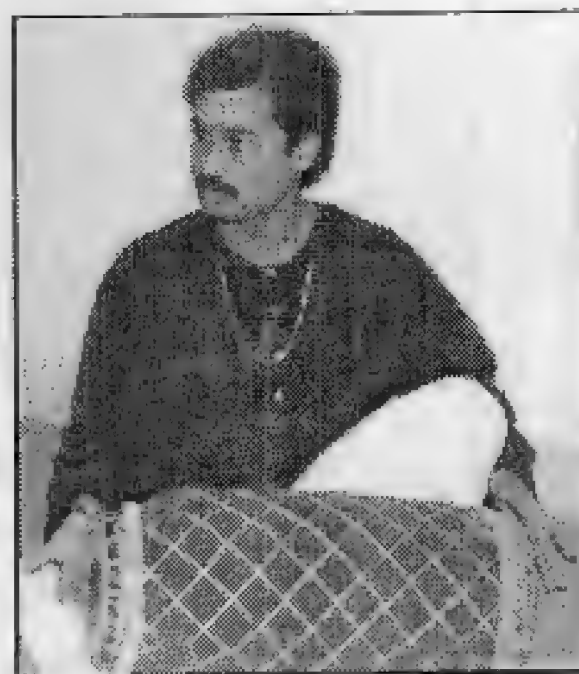


popular young vocalists. He learnt music from Titte Krishna Iyengar and later on from R.K. Padmanabha. Now he is being trained by Neela Ramgopal. Endowed with a pleasant voice, he has several concerts within and outside the country to his credit. Just now he has returned from his UK concert trip. He is known for his successful Eka Raga and Eka Vaggeyakara concerts. Prashanth's cassette "Om namo Narayana" is very popular. His "Ramanuja prapatti", "Dasoham", "Srinivasa Kalyana" and "Shyama Krishna" successful cassettes. Prashanth has won the best musician and best pallavi singing prizes from the Bangalore Gayana Samaja. An engineer by profession, he has been assisting Dr. Raja Ramanna in the publication of a book "The structure of music in raga and Western system." He is also actively involved in a project at the National Institute of Advanced

Studies for the documentation and conversion of Karnatak music compositions into staff notation on computer using Delux Music 2.5 version.

#163/279, 6th cross, Garden Villa, Nagarabhavi Post, Bangalore- 560 072. Ph. 321089, 3217959.

K.V.RAVISHANKAR SHARMA (Mridanga):
Sharma is a textile technician.



He had his earlier training in mridanga from T.N. Shashikumar and Vasudevarao Mohite. Now he is being trained by Shivu. He has also learnt vocal music from D. Shashikala specialising in singing rare pallavis. As a mridanga accompanist of merit he has made a good name performing in almost all the sabhas and festival with the leading names of Karnatak music. He is the member of the "Laya Lahari" troupe led by his Guru Anur Ananthakrishna Sharma. Sharma has won best

mridangist and upapakkavadyagaara prize from Bangalore Gayana Samaja. He is on the staff of Union Bank of India.

#278, Sindhura, II "A" Main, I phase, Girinagara, Bangalore- 560 055. Ph. 6722363(R), 2204268/2260913(O).

R.MADHUKASHYAP
(Vocal): Madhukashyap is a child prodigy. 12-year old Madhu is the son of musicians



N.G. Ravi and Meenakshi Ravi. He started playing on mridanga at a very tender age of 2. He could identify ragas at the age. He had his preliminary tutelage from his mother Meenakshi and now he is under the guidance of Neela Ramgopal. Madhu is noted for singing rare ragas and compositions. He has won prizes at different competitions including the recently held competition at Shimoga under the banner of Nada Sudha Sangeetha Sabha.

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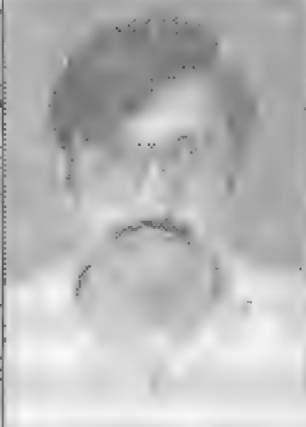
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S.K. Lakshminarayana (Babu) Page

CALENDAR OF EVENTS

BANGALORE: Sri Devagiri Sangeetha Sabha, 9th main road, Banashankari 2nd stage: 10th Vasantha Sangeetotsava at the open air auditorium of the Sabha. March 3 5 p.m. P. Rajagopal, V. Murali (nagaswara). 5.45 p.m. Inauguration of the Sageetotsava by Sudha Raghunathan followed by her vocal recital; main raga of the recital "Mayamalavagowla". March 4 6 p.m. S. Shankar (vocal); "Reetigowla". March 5 6 p.m. E. Gayatri (veena); "Gowla". March 6 6 p.m. T. V. Shankaranarayan (vocal); "Kannadagowla". March 7 5 p.m. Neela Ramgopal (vocal); "Narayanagowla". March 8 6 p.m. M. S. Sheela (vocal) "Kedaragowla". March 9 6.30 p.m. Rangashree (Bharatanatya).

Percussive Arts Centre: Feb. 21 4.15 p.m. At Gokhale Institute of Public Affairs, 11th main, Malleswara: Prof. R. Visweswaran (veena). Feb. 27 6 p.m. At Indian Institute of World Culture N. R. Harini and N. R. Sharada (vocal duet). March 14 5 p.m. GIPA Hall, N. R. Colony. N. C. Sowndaravalli (vocal).

Malleswaram Sangeetha Sabha: Gokhale Institute of Public Affairs, Malleswara 11th cross. Feb. 21 3.45 p.m. Distribution of Ananya Pratibhe, Bharatha-Bharathi Pratishthana and Tiger Varadachar music competitions prizes by Shyamala G. Bhawe. Feb. 28 4.15 p.m. M. Lalitha and N. Nandini (violin duet). March 14 4.15 p.m. Bombay Sisters (vocal duet).

Saraswathi Gana Sabha, Aradhana

Celebrations, Odukkathur Swamikal Mutt:

March 6, 6.00 pm R. N. Thyagarajan, R. N. Tharanathan (Rudrapatnam Brothers) B. U. Ganesh Prasad, H. S. Sudhindra, H. Sivaramakrishnan March 7, 6.00 pm Maharajapuram S. Srinivasan, Mullaivasal G. Chandramouli Neyveli Skandasubramaniam March 8, 6.00 pm D. Balakrishna V. S. Rajagopal, Raghavendra Prakash March 9, 6.00 pm Dr. Shankar Srinivas, Dr. S. Jyotsna, Anantha Subramanyam, R. Ramesh March 10, 6.00 pm T. Iswaran Bhattadri, B. Raghuram, S. Sethumadhavan U. Giridhar Udupa, March 11 B. K. Anantharam, Master Amit A. Nadig (Flute) A. R. Krishnamurthy, Arjun Kumar M. A. Krishnamurthy March 12, 6.00 pm Thiruvananthapuram Krishna Kumar S. V. Narayanan, Annor R. Ananthakrishna Sama, N. Amrit March 13, 6.00 pm Harikatha on "Maruthi Prabhavam" by Nanganallur Shanthi Sridhar Venkatagiriappa, Laxmi, Dayanidhi March 14, 7.00 am Mangala Vadhyam & Pooja 8.30 am Uthsava Divyanama Keerthanam by Aradhana Group 10.30 am Pancharathna Keerthana (Ghoshti Gana) followed by Purandaradasa Keerthana by Indian Institute of Science Group 2.30 pm Music by Vidwans, Vidhushis & Others



Dr. Ra. Sa. presents his works to the President

Prof. R. Sathyanarayana of Mysore, internationally acclaimed authority on Indian music and dancing presented a three volume set of his critical edition, translation and commentary of "Nartananirnaya" of Pandarika Vittala of Karnataka to Sri K. R. Narayanan, President of India on the 14-12-1998 inst. at the Rashtrapati Bhavan in a special, glittering function organised by the publisher, Indira Gandhi

National Centre for the Arts, New Delhi. Dr. Kapila Vatsyayan, Academic Director of the Centre, introduced Prof. Sathyanarayana to the President as an outstanding authority on Indian music and dance, scientist, musician, musicologist, danceologist and most erudite versatile scholar.



From the Editor General



THE NATIONAL AWARDS

It is heartening to note that the national awards have been announced and the country's highest award "Bharata Rathna" is being bestowed upon superior sitarist Pandit Ravi Shankar. It is praiseworthy that a musician of Panditji's calibre and expertise is tipped for this. Without any doubt, Pandit Ravi Shankar deserves it. **GUNAGRAHI** is happy to present a brief account highlighting his accomplishments and singular service to the Indian music in general and Hindusthani music in particular in this issue. To put it most appropriately, the national award is sanctified by the above act.

At the same time, it is disheartening and unfortunate to note that not even a single artiste from Karnataka is featured in the list of "Padma" awards. Without any partisan and ill-feelings towards any body, it is felt that the Karnataka artistes are sidelined. There are a good number of worthy persons who have been rendering yeoman service to the fields of music and dance in Karnataka. Their dedication, sincerity and contribution are nothing less than the others who have been tipped for the National awards.

It is reliably learnt that the Govt. of Karnataka had recommended atleast four names for "Padma" awards. One wants to know the fate of these recommendations? Was it not sent in time? Did it not reach the right persons and place? If it is in the positive then why this miss?

Or is it the lack of PR or is the recommending authority blind to the achievements of the Karnataka artistes? Or is there any preconceived decision against the artistes of Karnataka in matters of awarding such awards? One wants to know. It is better the sooner that the loopholes, if any, be plugged immediately. Something solid is required to be done in setting right the anamolies and misunderstandings in order to accord the due to the artistes of Karnataka. Taking important lessons from this year's announcements the concerned should act to avoid such repetitions.

---DR. M. SURYA PRASAD.

Holding high the banner of tradition

The 79-year-old Pt. Ravi Shankar, an uncompromising classicist and traditionalist is probably the only musician in the country to put Indian music on the cultural map of the world in a big way. It was chiefly because of his zealous and steadfast espousal of Indian music in the West over a long period of time which discovered the glory and greatness and the scientific basis of Indian music to the Western world which dub it as ethnic music.

It was the cumulative effect of Ravi

Shankar's calibre as a musician, his firm roots in Indian tradition and 'sansakaras', his education and cultivated intelligence, his power of clear and unbefuddled thinking and expression and not the least his winsome, graceful personality and personal magnetism that he was able to conquer the West for Indian music. As a

result of his efforts, the Western interest in the study of Indian music snowballed. Many foreign universities established chairs of Indian music. Today it is difficult to have a count of Indian music concerts held abroad or the number of our musicians, young and old, visiting and performing in many Western countries. Also to be taken note of is the large number of foreign students studying

music in India. All of them, in fact the whole of India, owes a debt to Ravi Shankar, our cultural ambassador par excellence.

Renowned violinist Yehudi Menuhin who is more than a musician — he is something of a philosopher and a keen student of world culture — on coming in contact with Ravi Shankar and Indian music, became a life-long friend of both. He studied Indian ragas.

Pandit Ravi Shankar is a musician's musician, says **Prakash Wadhera**, tracing the career of the maestro, who has been nominated for the Bharat Ratna award.

Lovers of Indian classical music the world over would greet the news of the Bharat Ratna being awarded to the globally famous sitar maestro, Pandit Ravi Shankar, with glee and satisfaction.



Later the two collaborated to create some musical scores which sought to build a bridge between the Indian and the Western music. However, the tremendous name and fame Ravi Shankar earned wherever he went was not well taken by some partisan and petty-minded musicians in India who raised the bogey of Ravi Shankar departing from tradition and corrupting Indian music. They made the charge

knowing full well that one who has, for decades, been trained to live within the fence and fortifications of tradition begins to woo them with one's whole heart. Their observance becomes the life-breath, the very *raison d'être* of a musician. Even after his thriving in the Western clime and atmosphere, did one ever find him swerving away from the appointed shruti of a note in any raga or compromising with the purity, the dignity and the depth of a raga which he has always treated as a holy priest in a shrine?

Ravi Shankar is a musicians' musician. How many of them have perfected their art just by emulating him, listening to him? There may be a long list of today's top-class musicians, some of whom have achieved national and international honours such as the Sangeet Natak Academy Award, Grammy Award etc. who are his

disciples. Some of the names one can instantly think of are Uma Shankar Mishra, Gopal Krishna, Vishwa Mohan Bhatt, Deepak Choudhary, Kartik Kumar, Shamim Ahmad, Shubhendra Roy, Daya Shankar, Jamaluddin Bhartiya, Parthasarathy Sharma and numerous lesser known artistes. For those who have heard them over the years, these artistes constitute a disciplined army, well-

versed in the rules of the game. Far from budging from it, they have held aloft the banner of tradition. Thus not the guru alone but also the large band of his disciples are a veritable blessing to Indian music.



Panditji with his wife Sukanya (left) and Daughter Anoushka (right)

All his life Ravi Shankar has given away with both hands ungrudgingly. He who had an occasion of visiting his abodes at Ashoka Road, later at the Pataudi House and still later at Lodhi Estate would readily affirm that at any given time a host of young learners could be seen living under his roof whom he nursed and taught even as they shared his table and shelter. There still are living some senior musicians who do not fight shy of openly expressing their deep gratitude to Ravi Shankar for his munificence and help in their hour of need (immediately after the partition of the country). That

is the kind of man and musician our Ravi Shankar, the winner of the prestigious Magasaysay and Grammy award and a whole host of other national and international awards and

titles, is.

His parentage is as distinguished as any. Born in the holy city of Benares in 1920, Ravi Shankar's father, Pandit Shyam Sundar, was a Bar-at-Law besides being an eminent scholar of Sanskrit. Ravi Shankar was the youngest of his four sons, Uday Shankar the world reputed dancer, Rajendra Shankar and Gyenendra Shankar. It was in 1938, when Ravi Shankar was 18, that leaving the dancing troupe of his brother Uday Shankar he came to Maihar in Madhya Pradesh to learn sitar at the feet of Baba Allaaddin Khan who had been coaxing him to

abandon dance and come into the lap of music. Six years of rigorous, unremitting practice and trianing under the watchful eyes of Baba followed. The latter treated him as his son.

Ravi Shankar's exposure to the West widened his outlook and mental horizon. He studied the Western orchestra and the harmony. Though an out and out traditionalist, he was ever eager to break new paths in art. He was fascinated by the Carnatic ragas and talas many of which he adapted to Hindustani music. The citation for his Magsaysay award reads, "For enriching India and the world with his sublime mastery of the sitar that colours the mind." Ravi Shankar wrote the musical scores for Bangla films like "Kabuliwala" and Satyajit Ray's "Pather Panchali" as well as for Hindi film like "Anuradha" And "Godan". As the chief conductor of the All India Radio Vadya Vrinda or the National Orchestra, he wrote some of the Finest orchestral compositions. As far as the systematic exposition of classical ragas is concerned, he has few equals. His alap is undoubtedly matchless. In his heyday, one heard him play a small melody like Hamir for two hours. Of laya and tala Ravi Shankar is the supreme master.

Courtesy : **THE HINDU**

Interview

"An Instrumentalist must be trained in vocal...."

Says Gana Kala Bhushuna Rajalakshmi Tirunarayanan in her interview with musicians **Meera Rajaram and Shyamala Ravigopal.**

Q: Will you please tell us about your training in music?

A: In Mysore I used to listen to V.Desikachar's teaching of music. My parents Joshyer and Singaramma made arrangements for my learning of veena from Subramanya. I lived on the same road where Veena maestro Veena Venkata giriappa also resided. He was good friend of my father. At the age of seven, I started learning veena from that legendary vainika vidwan. He taught me ghana ragas and he insisted me to sing along with the veena play. He would not spare me whenever I committed a mistake but at the same time, he had the large-heart of appreciating my good play. My Guru suggested me that I should continue my learning from his prominent disciple Prof. R.N.Doreswamy. Dore swamy's parental care and vigorous training helped me a lot in grasping the nuances of the music and the veena.

Q: Can you tell us about your debut performance and profession?

A: I performed at the Royal Palace when I was just 13 in the august presence of Sri Jayachamarajendra Wodeyar. I started performing within and outside Bangalore prolifically. I was inspired by Dr.V.Doreswamy Iyengar, Musuri Subramanya Iyer,

GNB. Alattur Brothers. MS, Chittibabu, R.K.Srikanthan, T.N.Krishnan, and Lalgudi to a greater extent. I also became an AIR artiste. I



Chandrasekhar Gupta, Secretary, DKC, Conferred 'Ganakala Bhushana' on Rajalakshmi Tirunarayanan, Mysore. V. Subramanya and Vimala Rangachar are also seen

wanted to do post-graduation in music. Thanks to Dr.H. Narasimhaiah, the then V.C.of Bangalore University, I also started teaching students at the Dept. of Music along with my PG course. I also became a guide for M.Phil and Ph.D.students and finally became the head of the dept.of DDM. My husband Prof. M.A.Tirunarayanan's encouragement till this date is the secret behind all my success. I take lot of pleasure in teaching music. I believe that a teacher should always encourage and inspire the students.

Q: Your opinion about jugalbandhis? And overseas performances?

A: There is nothing wrong about jugalbandhis. But I feel that a Karnatak musician should not attempt to sing Hindusthani and vice versa.

The foreign audience is always attentive. The accoustics at their best. Before the performance, a rehearsal is almost a must.

Q: On the veena technique?

A: The two important styles of veena are "Tanjore style" and "Mysore Bani". "Mysore Bani" has gained much popularity due its distinctive fingering technique. Veena play is notable for dealing of gamakas. This should be meticulously followed. The striking of the strings should be smooth and unobtrusive. Incorporation of daatu swaras in sampoorana ragas makes the music more impressive.

Q: Your advice to the upcoming musicians?

A: The talented musicians should strive for perfection. Listen to music regularly. The instrumentalists should have the tala structure in their minds and should not depend on someone to put tala for them. Cordial relationship between the accompanists and the artiste community should be maintained.

Q: About vocal training for an instrumentalist?

A: An instrumentalist must be trained in vocal. Only then the sahitya of the compositions could be produced clearly on the veena. The bhaava gets effectively communicated. My Guru was very particular about this.

The Distinctive Vocalist

Dr. M. Surya Prasad profiles the Padmabhushana Awardee D. K. Pattammal

The grand prima dona of Karnatak music D. K. Pattammal is a legend by herself. She is traditional--in her looks, in her music and in her life style.

Come March 1999, she will be eighty year old. But she is still young and vibrant in her music. Pattammal entered the Karnatak music field in, what may be called, adverse conditions.

Adventurous

She ventured to enter into a dominion of male chauvinists who scoffed off her talents, artistry and abilities. Pattammal had to face challenges from the then established male singers. She silenced them with her tradition-bound and laya perfect music. The hold over intricacies and complexities of laya that she demonstrated was remarkable. The mastery and the artistry with which she could negotiate trishra, chaturashra, khanda, mishra and sankeerna jatis was, sometimes, beyond the reach of the male singers of her time. In fact, it was envied by them. It was not just laya that

shot her into fame but her emotional touch also did the magic. Her music became both an intellectual and emotional feast.

increased in variety and number.

DKP reached the top rung with her sincere and dedicated approach. The rasikas eagerly looked forward to her concerts to savour the beauty of vilambakala singing. She should be credited with popularising the krithis like "Munnu Ravana", "Shive pahimam", "Manasa Guruguha" and "Akshayalinga vibho". The way she could create the entities of Kalyani, Todi, Kharaharapriya, Jaganmohini and Malayamaruta was unique. The

discerning rasikas would always cherish her singing of Muthuswamy Dikshitar's krithis like "Sowndarya Rajam"(Brindavana Saranga) and "Ranganayakam" (Nayaki). DKP reveled in singing the compositions by Shyama Sastry. She brought out the underlying beauties in his krithis like "Nilayadakshi"(Pharaz), "Kamakshi Loka Sakshi" (Madhyamavathi) and "Brovavamma"(Manji).

DKP proved her



D. K. Pattammal...A.....Majestic

Vast Repertoire

Damal Krishnaswamy Pattammal was trained in music first by Ambi Dikshitar and later on by T.L. Venkatarama Iyer, an eminent scholar. Hence her music brimmed with both lakshana and lakshya, bhaava and artha characteristics. She had considered the great laya maestro Kancheevaram Naina Pillai as her manasika Guru. DKP grew strong in her music. And so did her repertoire. Her repertoire

distinctiveness in rendering the songs by her contemporary composers. She familiarised the compositions of Kotishwara Iyer, Papanasam Shivam, Koval Varadarajan and V.V. Srivatsan. Singing them with ease and perfection, Pattammal shone forth both as an enlightener and entertainer.

National Songs

Singing of national songs evoking the spirit of patriotism is another speciality of the veteran vocalist. Those songs of the British Era are heard and enjoyed by only a few lovers of music. In this connection, Subramanya

Bharathi's "Aduvome Pallu Paduvome", "Vetri Ettu Dikkum", "Santi nilava vendum" and others need a special mention.

Great Teacher

Besides her scores of performances within and outside the country, Pattammal has also left behind her legacy in the form of training innumerable students. Her brother late D.K.Jayaraman held DKP's banner till the end of his life. Her daughter in law Lalitha, son Shivakumar and nephew J.Vaidyanathan(both of them are mridangists) are the proud artistes to be benefitted by

Pattammal's guidance. Her granddaughter Nityashree Mahadevan has already made a name in the Karnatak music arena.

Pattammal has accomplished much both as a performer, teacher and as an upholder of Karnatak tradition. Her unique contribution is recognised in a befitting manner. It is heartening to note that she has been awarded the most prestigious national award "Padma Vibhushana" by Mr.K.R.Narayanan, the President of India. **GUNAGRAHI** wishes her good health, prosperity and success in her pursuit.

Prof. T. R. Subramanyam has this to say about "Tradition and Innovation"

This topic of "Tradition and Innovation" is a favourite one for me. Right from my music college days, I have been fascinated by innovation. I was considered an outlaw and a rebel during my college days. Tradition and Innovation never had a smooth meeting point. It was always orthodoxy and heterodoxy throughout! When a great scientist said that the earth was round and not a square, he was hanged. Human mind just refuses to come out of its routine to which it has been habituated for a long time!

They say "OLD HABITS DIE HARD" So a tradition which has outlived its purpose can very well be rehabilitated by meaningful innovations!

So, I would say that tradition and innovation are the two opposite sides of the same coin and not merely two sides of the same coin!. There have been lots of cases where innovation had been resisted. In Thyagaraja's days he was called a neo-classic. He resorted to the use of "Madhyamakalam" at a time when this was not the accepted practice. In those days, music was associated with slowness.

It was Thyagaraja who found the use of "Madhyamakalam" to be very effective in his kritis. Even his contemporary Dikshithar was a traditionalist in the true sense, as he resorted to "Chauka" kalam very

frequently. But he himself would get tired and introduced madhyama kalam at appropriate points in the sahitya. Even after the days of "Tyagaraja" the resistance to speed in carnatic music continued. Speed was allowed only in Nadaswaram. GNB was also a "rebel" of sorts. He was also considered a neo-classic in those days. Infact, one senior musician went to the extent of even advising me to consciously avoid following "The English-karan" style. Today, GNB's music has got merged with "SAMPRADAYA" or what we call TRADITION. This we have seen in our own life time.

Courtesy: Mudhra, Chennai

R.E.V.I.E.W.

HUBLI/DHARWAD HUMS

By **Jayashree Guttal**

Rich voice

Karnataka Vidya Vardhaka Sangha, Dharwad, Janapada Mantapa and Akkana Balaga featured a vocal recital by Akashwani artiste D.Kumardas. Veteran journalist Dr.Patil Puttappa presided. Shantakka Mathada, H.C.Molali and Mukunda Bagalkote were the chief guests.

Kumardas sang in his rich voice raga Puriya Kalyan. He unfolded the raga in a systematic manner underlining the bhaava and lakshana of the raga. The rich voice was pleasing to the ears too. This was followed by the singing of thumris, vachana and Haridasa compositions.

Purandara Aradhana

Sri Purandara Aradhana was celebrated for three days under the aegis of Sri Vishwa Madhwa Parishath. A procession of Purandaradasa photo to the accompaniment of singing of his padas, kolata, bhajans, nagaswara etc, was held. In the night Sripati Padigar, a disciple of Pt. Bheemsen Joshi regaled the audiences with his singing of Haridasa padas. Dasavani by Ananth Kulkarni of Bagalkot, Bhakti Sangeeth by Pt.

Madhavagudi were the other programmes which were held under the leadership of K.S.Upadhye, S.B.Guttal, C.Nagaraj, Dr.Chachchi, N.R.Kulakarni and others.

BANGALORE BUZZ

10th anniversary of KNK school



A. V. Anand Honoured

The 10th anniversary of Sri K.N.Krishnamurthy Uchita Talavadya Shaale and Sri Purandara and Trimurthy ardhana was held for three days at Sri Anjaneya Temple, Mahalakshmi puram. Krishnamurthy inaugurated the festival. Prashanth pleases: N.R.Prashanth pleased the audience with his scholarly and melodious singing. Aptly supported by Venkatesh Joiser(violin), T.S.Chandrasekhar(mridanga) and R.N.Prakash (ghata), he scored well in the rendition of "Gajavadana", "Pava

natmaja", "Brochevare varura", "Raghuvara" and others. His manodharma was rich and vibrant.

Impressive: Maruthi prasad's bhava-laden singing was impressive. Opening with Sri raga varna, he sang Poorvikalyani (Gnanamosaga raada) in detail. He exhibited

his latent talents and good scholarship in the swaravinyasa. A.S.Jaya prasad (violin), H.S. Krishna murthy (mridanga) and Hanumaiah(ghata) supported him well.

"Laya Bhushana" to Anand: Veteran mridangist was honoured with the title "Laya Bhushana" with a shawl and a purse of Rs.1000 by G.Narayana. H.Kamalanath released the souvenir brought out on the occasion. T.S.Sathyavathi gave the felicitaton speech. M.A. Jayaramarao welcomed. B.K.Chandramowli

compered the programme.

Melodious singing: Mrinalini Menon delighted the rasikas with her melodious singing. Her concert was held in connection with the 34th Sangeetotsava and Aradhana mahotsava under the aegis of Sri Nadajyothi Thyagaraja Swamy Bhajana Sabha at Sri Kannika Parameshwari Temple, Malleswara. She was at home in the delineation of Nata(Maha Ganapatim), Bhairavi(Kamakshi), a rare Purandaradasa pada (Taamboolava kolle Kamalavade). Shubhapantuvavali (Ennalunde) was the highlight of her recital. Venkatesha Joiser (violin), A.D.Sharma (mridanga) and R.R.Pratap (ghata) lent lively support.

Full of dedication: Balasubramanya Sharma sang with full involvement and dedication. Nata(Ninne bhajana), Yadukula Kambhoji (Echcharikagaraara), were notable for scholarly swaras. Ranjani(Durmargachara), Nagaswaravali (Sripate), Suruti (Geetarthamu) and Todi (Daachi kovaleva) were the other items that were captivating. S.P.Ganesh kumar (violin), H.S.Krishna murthy (mridanga) and N.S.Krishnaprasad (ghata) provided good support.

Vivid vocal: Dr. K. Varadarangan gave an excellent account of himself in his vocal recital accompanied by Dr.S.Jyotsna (violin), H.S.Sudheendra

(mridanga) and M.Dayananda Mohite (ghata). Varadarangan sang with a sincerity of purpose. And hence Hamsadhwani(Vatapi), "Sakala grahabala neene", "Banturiti", "Ragasudha" and others were classically vibrant. There was no place of gimmickry in his concert.

---KATTE.

Purandara Aradhana

Sri Purandaradasa aradhana(death anniversary) was celebrated at Mulabagalu under the aegis of Sri Purandara Aradhana Seva Samithi Trust under the leadership of Sant Bhadraviri Sarvotham Das and N.Rajarao in a traditional manner. With the programmes held in the premises of the newly constructed Sri Pandurangaswamy and Sri Purandaradasa temple, the whole atmosphere was filled with devotion. The photograph of Purandaradasa was taken out in a procession to the singing of bhajans and Dasa-krithis to the accompaniment of chittikais and harmonium. It was a sight to behold.

The sprawling pandal was packed with musicians drawn from different parts of the State. Musicians rendered Purandaradasa krithis in turns and paid musical homage to the Karnataka Sangeetha Pitamaha. A krithi sung in Hindusthani style by K.V.Nandakumar and two

dance presentations by Dr.Tulasi Ramanchandra and her disciple Kshama from Mysore were the highlights of the day.

The main item of the day was Shathakantha gayana led by seasoned vocalists R.K.Padmanabha and D.V.Nagarajan. Navarathna malika krithis(nine gem compositions by Purandaradasa) were sung in a group in unison on the lines of singing Thyagaraja's pancharathna krithis at Tiruvayur.

The shathakantha gayana began with the singing of pillari geethas "Sri Gananatha Sindhuravarna", "Kunda gowragowrivar", "Kereya neeranu" and "Padumanabha"(all in Malahari raga) followed by "Jayajanakikantha"(Nata), "Aadidano Ranga"(Arabhi), "Kallu sakkare kolliro"(Kalyani), "Odi baarayya"(Bhairavi), "Sakala graha bala neene"(Athana), "Pogadiralo Ranga" (Shankarabharana), "Naninna dhyana doliralu"(Kaanada), "Krishna murthy kannamunde" (Kambhoji), "Bandanene Ranga"(Sri) and concluded with a Ugabhoga "Indina dinave shubha dinavu" (Suruti).

Rajaguru Smrithi

The fourth anniversary of Rajaguru Smrithi led by vocalist Pandit Parameshwar Hegde was celebrated in a unique manner at Bharatiya

Vidya Bhavana. An artistically created stage caught the eyes at the very first sight.

Ananya calendar 1999

A flute and a vocal recital—with a programme of release of the Ananya calendar-1999 thrown in captivated the audience. The Ananya, the cultural wing of GML organisation, Malleswara, has been doing a yeoman service to the music and dance field in its unique way. The speciality of the calendar is that it carries the photos of the great maestros of Hindusthani music with a brief note written by veteran musicologist BVK Sastry.

The twelve leaves of the calendar contain the photos of Ustad Allauddin Khan(1881-1972), Pt. Savoi Gandharva(1886-1952), Pt. Ramarao V. Naik(1909-1998), Pt. Mallikarjuna Mansur(1911-1992), Dr. Gangubai Hangal(1913), Dr. Puttaraja Gavai(1914), Ustad Bismillah Khan(1916), Pt. Ravishankar(1920), Pt. Basavaraja Rajguru(1920-1992), Pt. Bheemsen Joshi(1922), Pt. Devendra Murudeshwar(1923) and Pt. Kumara Gandharva(1924-1992).

Thanks to Dr. Raghavendra Rao, the Ananya's founder, that in the last few years such calendars were printed. The earlier ones carried the photos of the Kannada poets and the photos of Karnatak musicians.

Mellow flute

A mellow and scholarly flute recital by Rajesh Pandit had a sombre majesty of its own. The draft of raga Hamsadhwani reaffirmed so conclusively that even a raga as straight and shorn of cliches as Hamsadhwani was not just an up and down stuff. His talim got reflected in his dealing of the raga. The unfolding had both quality and character and the majesty and pace of a deep, slow stream. He recieved skilful and artistic tabla support from Udayaraj Karpur. The concluding dhun in mishra Khamach was a pleasing melodic finale to the concert.

Rich vocal

A rich and melodious vocal recital by Devaki Pandit was lively supported by Omkar Gulavady(tabla) and Vyasamurthy Katti (harm onium). The vocalist was in fine fettle and dealt with the subtleties of the raga Bhoop. Her voice was quite helpful and the practised vocalist gave out her best. Her intimate awareness of imaximum nuances of the raga, her technical, aesthetic and artistic competence to reproduce them faithfully and convincingly created an enjoyable experience.

Thyagaraja Aradhana

Sri Thyagaraja Aradhana was celebrated with traditional gaiety and devotion at Sri Kodandaramaswamy and Sri Thyagarajaswamy Temple, Srirangapattana on the

Thyagaraja Aradhana day. The idol of Sri Thyagaraja is installed on the mrittika brought from Tiruvayyar by reputed mukhaveena artiste late A.V. Narayanappa (he was instrumental in the installation of the idol) one and a half decade ago in this holy island surrounded of river Kaveri. After his demise, his son Selvananda has been carrying on the good work of holding the aradhana celebrations.

On the aradhana day, the musicians drawn from different parts of the State assembled and performed Ooncha vritti followed by goshti gana of Pancharathna krithis by Thyagaraja. Singer Bellary Venkateshachar led the procession. The goshti gana was followed by the mahamangalarathi and musical homage to Thyagaraja by various musicians. On the second day, Seetha Kalyana was performed. There was a Harikatha recital by Anuradha Naidu.

Uma delights

16-year old Uma Kadekodi from California a disciple of Viji Prakash could evoke the essence of the classical spirit of Bharatanatya at Guru Nanak Bhavan in an impressive manner under the banner of "Nrithya Samarpan". Uma took invigorating rounds of jatis and the miracle was entirely one of her own creation. The mandi adavus

and going on knees in a circle in a brisk pace caught the special attention of the lovers of dance. Her involvement with the dance was total.

Her dancing form came in from the wings on the strains of Vachaspathi varna "Velanai cholladi". The varna addressed to Lord Muruga had the devotee praying for the reunion with the Lord.

The play with rhythms and the mimetic sequences were so clear that there was hardly any gap between the dancer's intent and its communication to the rasikas.

A Meera Bhajan "Tum bin meri kaun khabar hei" was rendered Yamuna Kadekodi, the mother of Uma sang it in her rich and evocative voice. Uma's father Narayan Kadekodi played on the tabla usefully. She highlighted some of the Mahabharatha-episodes including the game of dice, Drowpadi maana samrakshana followed by a couple of episodes like Shabari moksha, Ahalya shaapa vimochana etc, drawn from Ramayana.

"Gummana Kareyadire" set to ragamalika and the Kadana kutoohala tillana was crisp and lively with interesting poses, rechikas and teermanas. But the sawal-jawab with the percussions and nattuvanar was nothing more than a gimmickry aimed at the gallery. Babu Parameshwaran's vocal refrain was rewarding. Viji Prakash (nattuvanga).

M.S.Kannan (violin), Narasimhamurthy (flute) and Vedakrishnan (mridanga) enriched Uma's dance with their admirable play. Shirish MOhan's lighting, stage and sound design was attractive.

Malathi Iyengar mesmerizes

It is very difficult to choreograph a dance feature



with the dancers drawn from different schools. The divergent styles, moods and merits of the dancers concerned have got to be bound by an acceptable and uniform dance designs. It would be more demanding to deal with abstract themes. This could be accomplished only by an expert and skilful choreographer.

Dancer-Guru Malathi Iyengar from Los Angeles, displayed her extraordinary brilliance and hold over the medium of Bharatanatya in her premier show of "Gati-Pragathi"(Dance in progress) presented by Nartana Keertana Centre for Performing Arts at Sri JSS auditorium. She did well in presenting an abstract theme exploring the various shapes and rhythmic patterns known as Yatis that form the basis for

Indian classical music. It is interesting to note that the shapes of some of the rhythmic patterns of the yatis correspond to some of the percussion instruments used in the traditional Indian music system.

Malathi Iyengar, who has been successfully identifying the new frontiers of Bharatanatya working very well within the traditional format, had conceived and choreographed an admirable dance feature. Young and talented S.V.Balakrishna had composed the music. The original idea of projecting Malathi's husband designer Suresh Iyengar's drawings of percussion instruments did not materialise due to the inadequacies of stage. Praveen Rao (music arrangement), Shatavadhani Ganesh(hymns) and Geetha (reference)'s contribution was of great utility.

Kowshiki Dazzles

Kowshiki Chakraborty dazzled in her short vocal recital. The 18-year old Kowshiki sang with rare confidence and conviction. Kowshiki used her rich and melodious voice to produce interesting gamaks which not only enriched the ragas but also were pleasing to the ears.

She opened with the most familiar raga Yaman in all its majesty. I rate it as one of the best ragas that Hindusthani music has evolved, even though it is also treated as one in which the young receive the

elementary lessons. It is simple, yet beautiful. When she sang in detail the initiated young were amazed and the connoisseurs went into ecstasies.

The very first few phrases that she produced, the Hall resounded with the beauties of the raga, some of it subtle and enchanting. There was volume in the sancharas, there was intense tunefulness in the notes and there was imagination in the permutations.

Even the simple ni re dha ni re sa, or re ga ma pa, or ma dha ni dha pa with accent on re ga ma pa, had an ecstatic effect. She built a most delightful and complete structure of the raga with full involvement. The singing in the fourth register was noteworthy. Taans and sargams traversing through three and a half octave were spirited.

Hamsadhwani was the next raga by her. She sang Dikshitar's "Vatapi Ganaptim bhe" creating a good rapport with the listeners. She ornamented this line with a spate of phrases always reaching the sam with a great relish. It was felt that she should correctly understand the words of the krithi. A bandish on the same lines of the above line of the krithi "Laagi lagan" could have been avoided to nullify the experience of repetition. She was inspringly supported by her father Ajoy Chakraborty

(harmonium) and Yogendra Shamsi (tabla).

Brilliant Ajoy

Ajoy Chakraborty took the stage to a packed audience. The expositions in Jaijawanthi and Shankara were modulated brilliantly. Appropriately accompanied by Vyasamurthy Katti (harmonium) and yogendra Shamsi (tabla) the maestro regaled the audience with his lively singing. The scholarship and sensitivity blended well in creating an impact on the rasikas. The charming ragas had enough of a logical follow up. The notes differently used had a pleasing serenity about them. The maestro did full justice to them.

Delightful rhythmic patterns emerged, some of the sequences being ingenuous, when he switched over to drut. He made the raga a tour-de-force of his singing elegance and control. The exposition had awesome precision and musicianship and carefully graduated emphasis that dazzled with its sheer wit of conception, of a score of marvellous delicacy, which evoked an atmosphere that was at once tense and pure with repeated climaxes of intensity.

An Evening of Sonatas Preludes

Mysore Music Association presented Trefor Smith, pianist, in a Western Classical recital in the intimate Jyothi Hall of Hotel Southern Star, on the evening of twenty

fourth January '99.

The Artiste

Trefor Smith, born in Aberdeen, Scotland, started learning piano right from the age of six and continued study of music and composition at the Aberdeen and Liverpool Universities. He received the Performer's Diploma from Royal Manchester College of Music. He continued his studies at the Musikhochschule in Hamburg, Germany, where he settled down and taught music apart from performing in many countries. His repertoire includes works of almost every major composer for the piano.

Sonatas

He commenced the recital with the famous German Composer Ludwig Van Beethoven (1770 - 1827)'s Sonata in Eb Major Opus 27 No.1, which has four movements. To the delight of the audience, the performance also included Beethoven's Moonlight Sonata in C sharp minor. This highly popular Sonata with its three movements, was composed in 1801 and the composer himself called it a fantasia. After Beethoven's demise, the German Critic Rellstab likened its first movement (adagio) to the reflections of moonlight on Lake Lucerne, Switzerland and called it "Moonlight Sonata". The second allegretto movement was light and fanciful and the third

preto-agitato movement was quite turbulent as the name itself suggests.

Preludes

In piano-solos, prelude is a brief, independent piece expressing mood and emotion and leaves the listener expecting more to follow. But, the French Composer Claude Debussy (1862 - 1918) placed them at the end of compositions instead of at the beginning. He has twenty four preludes to his credit. Belonging to the Impressionist School, all these are delicate pieces with subtle moods. In fact, he gave them names to indicate what inspired him to compose each one of them. The artist played three of them named "Dead Leaves", "Gate to Vaino" a musical description of the Alhambra Gate in Granada and "The Heath".

The artist showed his gratitude to his city of domicile also, by playing four preludes of Theodor Kirchner (1823 - 1903) of Hamburg. These were more straight forward and energetic ones.

Nocturne

Nocturnes are romantic and poetic pieces of music suggesting the calm and serenity of the night. The Polish master Frederic Chopin (1810 - 1849) perfected this form and composed twenty nocturnes. The artist played the Nocturne in E sharp minor. Incidentally, it is to be mentioned here that the public Solo - piano recitals as

we know them now originated with Chopin; also, playing with the profile to the audience, as is the practice now.

Other Items

The prolific Hungarian composer Franz Liszt (1811 - 1886) was also featured in the recital. Liszt wrote more than a thousand compositions in almost all forms. The artist had selected the "Fountains at the Villa D' este", with its repeating arpeggio motif of water falling into the pool with tinkling sounds. A very charming piece.

'Polonaise' is a solo - piano form popularised by Chopin drawing inspiration from the Polish dances that originated as a court ceremonial. Chopin composed his first Polonise for piano - solo when he was just twelve years of age. He left Poland when he was twenty and could not return to his native land thereafter. It is said that when he left Poland, his teacher presented a silver urn containing Polish soil, which was buried along with Chopin when he died in Paris. Chopin's love for his native - land made him treat its folk - dances to serious artistic purpose and he wrote thirteen 'Polonaise's. The artist played the one in A Flat major, Opus 53 which has quite a heroic, martial vein.

The artist obliged with an encore, a Mazurka by Chopin. Mazurka is another form of Polish National dance

and the nostalgic, national feelings which the composer carried with him made him compose seventy mazurkas. The opening phrase of the one played was reminiscent of the 26th parent - raga Charukeshi, in the 72 Mela raga system of Karnatak music and popularised by Pandit Ravi Shankar in North India.

The sixty-five minute recital was hoard in pin-drop silence. The technical perfection, a result of years of hard practice, was taken for granted by the audience, as the music touched the hearts and left everyone craving for more.

The day happened to be the "Ratha - Saptami" day, when the Sun is worshipped by offering prayers for health. The same morning Sri Thyagaraja Sangeetha Sabha held group singing of Sri Purandara Dasa's Pillari geethas (initial exercises in music) and the ghana-raga pancharathna compositions of Thyagaraja. Listening to the moonlight sonatas and nocturnes the same evening was quite some experience for this writer.

The aficionados of Western Classical music in the city attended in number. It would be enlightening for lovers of Indian classical music also to attend such concerts and benefit by the variety presented by Mysore Music Association.

Sister John, President of the Association, thanked and honoured the artist. Kudos are due to the authorities of Hotel Southern Star for the excellent maintenance of the hall with its perfect acoustics, which makes listening to music there a pleasure indeed.

--K. Raghavendra Rao

Musicians' Conference

29th Annual Musicians' conference organised by the Karnataka Ganakala Parishat, the forum of Musicians, from the 3rd to 7th February 1999 at the Bangalore Gayana Samaja Auditorium was presided by Veena Vidhuishi Rajalakshmi Thirunarayanan. Dr. H. Narasimhaiah, Former Vice Chancellor of Bangalore University inaugurated and Y.K. Muddu Krishna, Director, Kannada and Culture, Government of Karnataka was the Chief Guest.

The 3-day academic sessions included the Birth Centenaries of Mrudanga Ratnakara H. Puttachar and Sangeetha Kalanidhi Chittoor Subramanya Pillai. Symposia on opportunities of Veena programmes and some aspects of Dikshitar, Salient aspects of Kambodi and Yadukula Kambodi and a demonstration on Veena teaching methods were on the agenda. A paper on - a rare musical text "Sangeetha Gnaana Kalaanubhava", a demonstration of the only stringed percussion

instrument Gethu Vaadya were also there. Rajalakshmi Summod up each event adroitly and succeeded as a competent resident.

Concerts included recitals of Nagaswara, Veena, Jalatharang and a full-bench-concert to mark the Birth Centenary of Chittoor Subramanya Pillai. Vocal recitals and a Sugama Sangeetha event.

A.R. Chandrasaha Gupta, Secretary, Kannada and Culture, Government of Karnataka conferred the title "Ganakaia Bhushane" on the conference president Rajalakshmi Thirunarayan. Dr. N. Pattabhiraman, Editor "Sruji" felicitated R.N. Doraiswamy, M.S. Ramaiah, N.R. Krishna Mruthy, Gudibande Ramachar, C.K. Shankaranarayana Rao and Garland Rajgopalan. Dr. Pattabhiraman in his address referred to the deterioration of the Manodharma aspects of Classical music in preference to number of Krithis, resulting in deterioration of improvisatory aspects.

The conference was aided by the Directorate of Kannada and Culture, Government of Karnataka and 17 sponsors including several endowments.

Thaalavaadya Seminar

The Percussive Arts Centre, the only organisation working exclusively for the promotion of Percussive Arts organised their 5th Seminar

on 8th Feb. 1999 at the Gokhale Institute of Public Affairs Auditorium.

Sangeetha Kalarathna Kanakapurandara Awardee M.S. Ramaiah inaugurated the Seminar. Bangalore K. Venkataram, the Executive Director of the Arts Centre, while welcoming the gathering, explained the details of the Thaalavaadya Seminars. Acquiring authentic data on the various aspects of the Thaalavaadyas and publishing the same has been the main goal of these ventures. The First Seminar dealt with the Scientific aspects, Thaalavaadya Traditions of the 4 different southern states, Western and Hindustani Laya Systems etc. The Second Seminar highlighted the aspects of Ghata and Khanjari, While the 3rd Seminar focussed on morching, thavil, (Dolu) and Gethu Vaadya organised at the Bharatiya Vidya Bhavan, Madras. The 4th Seminar dealt with Tabla, Pakhwaj and Naquara. While the proceedings of the First three seminars have already been published, the 4th Seminar proceedings are ready for publication. The 5th Seminar is dealing with the Chandes of different schools and references to Laya Vaadyas in inscriptions etc. and certain drums of select foreign countries.

Dr. Prabhakara Joshi of Mangalore and V.V. Parmeshwar of Udupi demonstrated the 'Chandes



M. S. Ramaiah inaugurating the Seminar. Bangalore Venkataraman and Justice Nittur Srinivasa Rao look on

of Thenku Thittu and Badagu Thittu'. In a highly informative and interesting demonstration, the similarities and differences of the Chandes including the fabricational aspects and the different aspects of play were exhibited and the relevant academic contents explained.

Dr. Choodamani Nandagopal in her illustrated talk on "References to Laya Vaadyaas in inscriptions, Sculptures, Paintings etc." profusely used slides to illustrate her points and observed that it was mostly ladies who handled these Laya Vadyas earlier. N.S. Krishna Murthy, Former Director of Programmes, Station Director. All India Radio made an observation that the illustrated talk was highly informative and worthy of preservation.

H.S. Anasuya Kulkarni demonstrated the "Drums of Papua New Guinea and Uganda" and explained the

names of the various instruments, their origin and usage, salient rhythms used there on these instruments. Art Critic S.N. Chandrashekar made a specific observation that these instruments are worthy of note.

P. Nambiathan Nambudiri and party from Trichur - Kerala, demonstrated Chande of Kerala, Idakka and Ellathaalam and thier usage in Temple rituals, Festivals and other occasions with suitable narrations. Noted Mrudangam Artist A.V. Anand referred to the exemplary display of these instruments.

Ganakala Bhooshana A.Veerabhadraiah, Veteran Violinist delivered the valedictory address.

The proceedings have been video taped for preservation.

The seminar was co-sponsored by Sangeeth Natak Academi, New Delhi.

Mysore Musings

7th Annual "Nrutya-Geethanjali-99"

The three days "Nrutya-Geethanjali-99" festival of music and dance was held in memory of Dharmabhushana Late K. Seetharama Rao of Dasaprakash Group. Under the aegis of Sri Lalithakala Academy Foundation at Veene Seshanna Bhavana Mysore. The festival was flagged off by Rtn K.B. Ganapathy. Editor the star of Mysore and S.N. Chandrasekar Editor, Phoenix Bangalore.

On the inaugural day Jaya Balasubramanyam, falling in the lineage of Chembi Vaidyanatha Bhagavathar, gave her vocal recital accompanied by Sandhya Srinath (violin), Srinath Balasubramanyam (mridanga) and Bhakthavathsalam (ghata).

Not very remarkable feats savoured the concert inspite of appreciable involvement and efforts. "Karunakara" composed by Rajalakshmi Krishnan in Sunadavinodini rendered fervently provided a good turn and impetus, which was further improved in Mohana "Nannupalimpa". The alpana was thoughtfull



Uma Rao honouring the dancers

and marginally suffered by a lack of fluency; clear delineational details lagged in in-depth graces. Necessary intonations and sancharas brought out the raga bhava during alapana and tana parts in Kalyani, and the pallavi section "Tharaka Brahma



Nrittyageetanjali Inaugurated

Swarupini" was followed by attractive Kalpana swaras. in Kalyani, Hindola and Revathi.

Other inclusions were "Sri Maha Ganapathim" (Athana Jayachamaraja Wodeyar), "Narayana Ninna Namada" (Sudha Dhanyasi - Purandara dasa) and a Tillana (Brindavanasaranga Lalgudi Jayaraman).

Committed

Radha Thandaveswar's vocal recital on the second day portrayed absolute devotion and commitment.

Whereas a methodically drawn alapana in Lathangi (Marivere Dekkevarayya - Patnam Subramanya Iyer) clearly passing through introductory, expository and concluding phases delineated all the intricacies and moods inherent in the raga, the finally embroidered swaraprasthara.

"Kalavathi Kamalasana Yuvathi" in "Yagapriya Divakara Thanujam" in Yadukula Kamboji, both composed by Muthuswamy Dixithar, "Mayil Vahana" in Mohana composed by

Papanasham Shivam were the other attractions.

She was accompanied by Sandhya Srinath (whose balanced support and extempore dexterity were remarkable) and Srinath Balasubramanyam (mridanga).

Worthy

Mohini Attam by the young danseuse, Shobha Subramanyam, through her notable technical was a worthy performance. Movements and postures depicting the Lord in the invocative Ganesha Vandana in kedara and Reethigowla, and the dance sequences comprising Shudha mritta combined with the sentimental expressions characteristic of the raga Revathi in Jathiswara, were self explanatory of her proficiency in the art. In the next two numbers - a Varna by Irayimman Thampi in Shankarabharana and a Pada



composed by Swathi Thirunal in Kurunji, the Abhinaya, with alluring

stances, enticing gesticulations and meaningful glances, demonstrated Sringeri rasa, the essence of the art.

She was accompanied by Jaya Balasubramanyam (vocal and nattuvanga), Sandhya Srinath (violin) and Srinath Balasubramanyam (mridanga).

Absorbing

R. Visweshwaran's premiere Karnatak vocal recital on the third day was

coloured and shaded with absorbingly rendered compositions, warmth and experience in narrative aspects, reasonably drawn alapanas and hesitantly hit 'Kalpanaswaras'. Starting with a 'Varna' "Amboruha" in Ranjani followed by composition "Varavallabha" in Hamsadhvani, both composed by G.N. Balasubramanyam, he created a serene atmosphere through majestic narration in "Surya Murthe Namosthute" of Muthuswamy Dixithar in Sowrastra. The audience were at his sway when he recited Jayachamaraja Wodeyar's "Sri Jalandharam" in Gamghiranata and "Devi Brovasamayamide" of Shama Shastri in Chintamani. Alapana and notational improvisations for "Samagana lole", another composition by G.N. Balasubramanyam in Hindola, maintained the mood and melody, the construction and lyrical exuberance of the text.

H.K. Narasimha Murthy (violin) endowed with adroitness and artistry extended befitting support. Jayachandra Rao's Mridanga strengthened the concert.

Grand Santoor

As second part of the programme R. Visweshwaran played Santhoor, grandly supported on the tabla by Vishwanath Nakod. The spiritual romance, the hidden essence of "Charukeshi", found a form and expression in the 'Alap' and rhythm in the Jod sections of the narration. With driving accelerando, pleasing

amplifications and assuaging softenings, the stage, when the rhythm doubled, projected laudable craftsmanship and imagination.

The concluding number based on Kashmiri folk music went through series of ragas.

--- Dr. Nagaraj



Kalighat Icons

(Performance by India Dance Wales at the Reardon Smith Theatre, National Museum and Gallery of Wales, Cardiff)

A review by Bishnu P. Choudhury, Cardiff

Adventurous production is the hallmark of India Dance Wales and its principal dancer, Kiran Ratna. In the past the company danced the thematically similar tales of the Indian and Welsh epics in its Mahabharata Mabinogion that caused tremendous interest among the lovers of Bharat Natya - the classical dance of India as well as the Welsh theatrogoers.

This year the company is inspired by the unique exhibition of sixty-nine paintings of the Kalighat Icons (or patas as they are known in India) of Calcutta at the National Museum and Gallery of Wales, Cardiff.

The aim of this school of

painting was to mass-produce hand painted minimalistic souvenir icons for the pilgrims to the Kali-temple in Calcutta on both religious and secular subjects. It made commercial sense for the artists to cater for the three main sects such as the cult of Shakti (Kali), of Krishna and that of Rama. Secular paintings depicted the goings on of the new rich and the sensational murder case of an adulterous young housewife was a one-off theme.

In the current production the India Dance Wales Company specially choreographed their presentation accordingly into Parameshwari - a piece from Shiva Purana that deals with the Shakti cult, Radhakrishna on the Krishna cult. Fate of Elokeshi - the murdered housewife and finally, Panchavati - on the cult of Rama, the hero of the epic Ramayana.

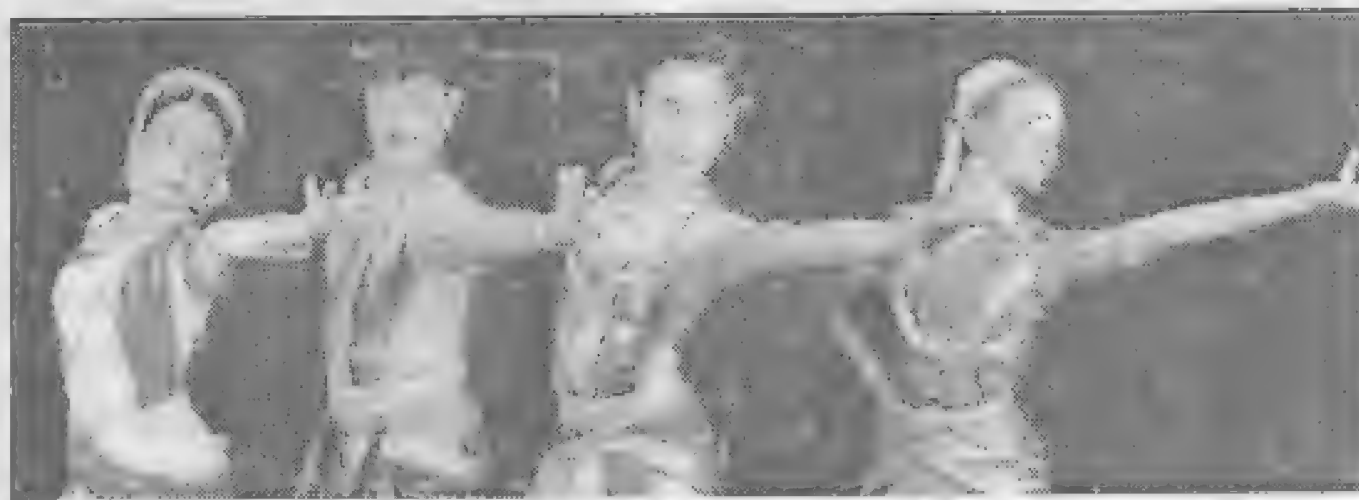
Choreography of the cult-themes moulded with ease into Bharata Natyam idioms in gesture and foot work of

choreographing the murder of Elokeshi was skilfully and pleasingly based on mime alone. Not many choreographers would undertake such a task even in India because mine - the heart and soul of Bharata Natyam - is harder to get across than pure dance in its visual exuberance.

In this respect the choreographer Padmini Ramachandran well deserves praise. Her recited footwork beats blended boldly and effortlessly with the sung part of the music.

It was a treat to hear the composer Saroja Natarajan sing in several different Indian languages - particularly the Najrul and other songs in Bengali. They added an authentic flavour to the depiction of the Elokeshi story of Calcutta in Bengali.

It is always a pleasure to see Wales's own Kiran Ratna and Megan Lloyd dance. They have been at it for all these years and every year they seem that much better than the last.



Young dancers excel

pure dance and mime because of the classical nature of the story line. The challenge of

The male parts were danced by Praveen Kumar and Sanjay Shantaram of

(Contd. on Page 20)

Musings on Musicians



Ustad Zakir Hussain

By Lavanya Dinesh, Florida

The phenomenon that is Zakir Hussain has conquered the hearts of millions of music lovers all over the world. Zakir's name is practically synonymous with the 'tabla', a percussion instrument used in North Indian Classical Music. Ustad Zakir Hussain combines an impeccable display of rigorous craftsmanship with a passion and ebullience that is seductive as it is alluring. Zakir has single-handedly popularized the tabla as an instrument of mass appeal exploring its melodic potential along with its traditional rhythmic function.

Zakir is the son and disciple of Ustad Allah Rakha - one of the greatest tabla players of our times, a torch-bearer of the Punjab gharana. Displaying prodigious talent at a very tender age, Zakir burst into the concert scene at twelve and started making successful international tours at eighteen. He has not looked back since. The

maestro has accompanied the most outstanding vocalists and instrumentalists of Hindustani and Karnatic music, as well as dancers.

He has given the tabla an autonomous entity through his solo performances, figuring out ways to make it an instrument of greater range and refinement. Seeing this tabla-wizard perform, is like being entangled in a web of magic, like being thrown into a world of heightened perceptions and complete enjoyment.

The deep and authentic expression of the self through his tabla-playing is so animated and flamboyant that the energy seems to flow into the audience, making them reciprocate both emotionally and physically. Originally from Bombay, India and currently residing in the United States, Zakir has always stayed true to his art and faithful to his roots in the Indian classical tradition. He has nevertheless branched out into various arenas of fusion music, successfully producing some of the most innovative albums in collaboration with internationally famous instrumentalists and percussionists, ranging from practitioners of western classical music, rock and jazz, to African folk music.

In 1992 his album 'Planet Drum' with Mickey Hart received a Grammy in the world music album category. The Ustad also received another nomination in the same category in 1996. Zakir has over 145 albums to his credit. He is a composer par excellence and a complete musician in the true sense of the word, versatile and at ease, weaving tunes and melodies as well as creating immaculate rhythmic compositions. Credits include the scores for movies - Ismail Merchant's 'In Custody', Bernardo Bertolucci's 'Little Buddha', 'Apocalypse Now' and so on.

Awards and accolades comprise of the Padmashri from the Indian government, Sangeet Natak Academy award by the president of India, the Indo-American award for fostering culturalties between the two nations.

Zakir exudes a certain boyish charm with his energetic and electric performances. In addition, he possesses a media-savvy and an overall charming personality. But none of the hype can detract from the fact that Zakir Hussain is a brilliant musician and a name to reckon with in the vast field of World Music.

QUIZ OF FINE ARTS...8

1. Give examples for Dukka ragas.
2. What is a Raga Mudra?
3. What do you mean by Dviteeya Ragavardhini?
4. What is its character?
5. Mention its speciality?
6. What is an Eduppu?
7. How many kinds of eduppus are there?
8. Explain them?
9. What is meant by extempore music?
10. Mention its five branches?

SOLUTIONS TO QUIZ OF FINE ARTS....7

1. The ankita or the signature of a composer.

2. (1) Swanaama mudra wherein the composer's own name figures as the signature and (2) Itara naama mudra wherein the composer has resorted to another name for the purpose.

3. Thyagaraja, Jayadeva and Narayana Teertha (Swanaama mudra). M u t h u s w a m y Dikshitar (Guruguha), Subbaraya Sastry (Kumara) and Patnam Subramanya Iyer (Venkatesha).

4. A Bhashaanga raga taking two anya swaras or foreign notes.

5. Hindusthani Behag.
6. Jujavanti.
7. Harikambhoji.
8. Jayjayvanti.

9. Cheta Sri Balakrishna bhajare.

10. A raga of a mournful character and used in Kathakkali plays.

———MANI.

PHOTO QUIZ : Name this instrument:



Last Issue's photo :
The Bangalore
Gayana Samaja

(Contd. from page 18)



Saroja Natarajan

India and they proved to be thoroughly professional.

The versatile percussionist Janardhana Rao and the flautist Peter Stacey kept up the mood of the story and the tempo of the dance all through. Michael Harvey's disciplined narration was non-interfering and vital.

The uninitiated section of the audience would have been benefited had his narration preceded the dance sequence instead of following it in the Panchavati section. The serenity of the Panchavati section was introduced rather abruptly after the high drama of the Elokeshi murder. I do not think there was any way of making it any less abrupt

because of thematic diversity of the stories.

Projection of the original Kalighat icons at appropriate dance sequences was a visual delight. On the whole the production was purposeful, skilful and imaginative.

Dr B P Choudhury, 2 Clos-yr-Wenallt, Rhiwbina, Cardiff CF4 6TW. Tel: 01222 628922

ಕಡುಬಡವರು ಸಹ ಇದುವೇ ನಮ್ಮ ದೇಶ, ಇದರ ನಿರ್ಮಾಣ ಕಾರ್ಯದಲ್ಲಿ ನಮ್ಮ ಮಾತಿಗೆ ಮೊದಲ ಮನ್ನಣೆ ಇದೆ ಎಂದು ಅವರು ಹೆಮ್ಮೆಪಡುವ ಭಾರತಕ್ಕಾಗಿ ನಾನು ಶ್ರಮಿಸುತ್ತೇನೆ. - ಮಹಾತ್ಮಗಾಂಧಿ.

ನೀನು, ನಾನೂ ಸೇರಿದಂತೆ ನಮ್ಮೆಲ್ಲರಿಗೂ ಇರುವುದೊಂದೇ ಭಾರತ. ನಾವೆಲ್ಲರೂ ಅದರ ವಾಸಸುದಾರರು. ಇದು ನಮ್ಮೆಲ್ಲರಿಗೂ ಸೇರಿದೆ. - ಪಂಡಿತ್ ಜವಾಹರ್ ಲಾಲ್ ನೆಹರು.

ಜನರ ಅಂತರಾಳದ ಆಶೋತ್ತರಗಳನ್ನು ಕುರಿತು, ಇವುಗಳಿಗೆ ಸ್ಪಂದಿಸುತ್ತ ಸ್ವಾತಂತ್ರ್ಯಾನಂತರ ದೇಶದ ಜನಪ್ರತಿನಿಧಿಗಳು ಆಡಳಿತ ನಡೆಸಬೇಕೆನ್ನುವುದೇ ರಾಷ್ಟ್ರಪಿತ ಮಹಾತ್ಮ ಗಾಂಧೀಜಿಯವರ ಬದುಕಿನ ಬಯಕೆಯಾಗಿತ್ತು. ಮಹಾತ್ಮರ ಬಯಕೆಯ ಹಿನ್ನೆಲೆಯಲ್ಲಿ ಭಾರತೀಯರೆಲ್ಲರಿಗೂ ಸಮಾನಾವಕಾಶಗಳ ತಳಹದಿ ನಿರ್ಮಿಸುವ ಮಹತ್ತರ ಜವಾಬ್ದಾರಿಯನ್ನು "ಆಧುನಿಕ ಮನು" ಎಂದೇ ಖ್ಯಾತರಾದ ಮೊರಾರ್ಜಿ ನಾಯಕ ಡಾ|| ಬಿ.ಆರ್.ಅಂಬೇಡ್ಕರ್ ಅಧ್ಯಕ್ಷತೆಯ ಸಂದಿಧಾನ ಕರಡು ಉಪಸಮಿತಿಗೆ ವಹಿಸಲಾಯಿತು. ೪೯ ವರ್ಷಗಳ ಹಿಂದೆ ಇದೇ ದಿನ, ಅಂದರೆ ದಿನಾಂಕ ೨೭-೦೧-೧೯೫೦ರಂದು ಡಾ|| ಅಂಬೇಡ್ಕರ್ ನೇತೃತ್ವದ ಸಮಿತಿ ರಚಿಸಿದ ದೇಶದ ಆಡಳಿತದ ಪದ್ಧತಿ ಗ್ರಂಥ "ಭಾರತ ಸಂದಿಧಾನ" ಜಾರಿಗೆ ಬಂತು. ಅದು ಭಾರತವನ್ನು "ಸಾರ್ವಭೌಮ, ಸ್ವತಂತ್ರ, ಪ್ರಜಾ ಗಣರಾಜ್ಯ" ಎಂದು ಸಾರಿತು.

ಈ ದಿನೆಯಲ್ಲಿ ಮಾನ್ಯ ಮುಖ್ಯಮಂತ್ರಿ ಶ್ರೀ ಜಿ.ಹೆಚ್.ಪಟೇಲ್ ಅವರ ದಕ್ಷ ಮುಂದಾಳತ್ವದಲ್ಲಿ ಪ್ರಸಕ್ತ ಕರ್ನಾಟಕ ಸರ್ಕಾರ ಸಂದಿಧಾನದ ತತ್ವಗಳನ್ನು ಎತ್ತಿಹಿಡಿದು, ನ್ಯಾಯ, ಸ್ವಾತಂತ್ರ್ಯ ಮತ್ತು ಸಮಾನತೆಗಳ ದಿವ್ಯಜ್ಯೋತಿಯನ್ನು ನಿರಂತರವಾಗಿ ಬೆಳಗಿಸಿದೆ. ಸರ್ಕಾರದ ಹಲವಾರು ಅಭಿವೃದ್ಧಿ ಕಾರ್ಯಗಳು ಶಿಕ್ಷಣ, ವಸತಿ, ಆರೋಗ್ಯ, ವಿದ್ಯುಚ್ಛಕ್ತಿ ಹಾಗೂ ಇತರ ಮುಖ್ಯ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ಜನರ ಆಶೋತ್ತರಗಳಿಗೆ ಸ್ಪಂದಿಸಿದೆ. ಗಣನೀಯ ಸಾಧನೆಗಳು * ಸಾಕ್ಷರತೆಯನ್ನು ಬೆಳೆಸಲು ೮೧,೯೮೫ ಅಧ್ಯಾಪಕರ ನೇಮಕಾತಿ ಒಂದು ದಾಖಲೆ, ೪,೫೮೨ ಹೊಸ ಪ್ರಾಥಮಿಕ ಶಾಲೆಗಳ ಆರಂಭ. ರಾಜ್ಯದ ಸಾಕ್ಷರತಾಮಟ್ಟ ರಾಷ್ಟ್ರದ ಸರಾಸರಿ ಪಟ್ಟಿ ದಾಟಿ ಮುನ್ನಡೆ. * ವಸತಿಕೋನರಿಗಾಗಿ ದಾಖಲೆ ಸಂಖ್ಯೆಯ ೪ ಲಕ್ಷ ಮನೆಗಳ ನಿರ್ಮಾಣ. * ಈ ಲಕ್ಷ ಶೌಚಾಲಯಗಳ ನಿರ್ಮಾಣದ ಮೂಲಕ ಗ್ರಾಮೀಣ ಜನತೆಯಲ್ಲಿ ಶುಚಿತ್ವ ಹಾಗೂ ನೈರ್ಮಲ್ಯಕ್ಕೆ ಹೆಚ್ಚು ಒತ್ತು. * ಆಡಳಿತವನ್ನು ಜನಸಾಮಾನ್ಯರ ಸಮೀಪಕ್ಕೆ ತರಲು ಏಳು ಹೊಸ ಜಿಲ್ಲೆಗಳ ರಚನೆ. * ಶತಮಾನದಷ್ಟು ಕಾಲದಿಂದಲೂ ನೆನೆಗುದಿಯಲ್ಲಿದ್ದ ಕಾದೇರಿ ಜಲನಿವಾರಕ್ಕೆ ಸೌಹಾರ್ದ ಯುತ ಇತ್ಯರ್ಥ. * ಕನ್ನಡ ಭಾಷೆ ಸಂಸ್ಕೃತಿಯ ಅಭ್ಯುದಯಕ್ಕಾಗಿ ಕನ್ನಡ ಭವನದ ನಿರ್ಮಾಣ. * ಜನಸಾಮಾನ್ಯರ ಕುಂದು ಕೊರತೆಗಳ ನಿವಾರಣೆಗೆ ಸೂಕ್ತ ವೇದಿಕೆ ಒದಗಿಸಲು ಜನವಾಣಿ ಕಾರ್ಯಕ್ರಮಗಳು. * ಕೇವಲ ಒಂದೇ ವರ್ಷದ ಅವಧಿಯಲ್ಲಿ ರೂ. ೨೦೦೦ ಕೋಟಿ ಮೌಲ್ಯದ ಸಾಫ್ಟ್‌ವೇರ್ ರಫ್ತು. ಇದು ದೇಶದಲ್ಲೇ ಗರಿಷ್ಠತಮ. ಶಿಕ್ಷಣ:- * ೭,೫೫೦ ಕಿರಿಯ ಪ್ರಾಥಮಿಕ ಶಾಲೆಗಳನ್ನು ಹಿರಿಯ ಪ್ರಾಥಮಿಕ ಶಾಲೆಯ ದರ್ಜೆಗೆ ಏರಿಕೆ. * ೫೨ ಲಕ್ಷ ಮಕ್ಕಳಿಗೆ ಉಚಿತ ಪಠ್ಯ ಪುಸ್ತಕಗಳು. ೨೫ ಲಕ್ಷ ಮಕ್ಕಳಿಗೆ ಉಚಿತ ಸಮವಸ್ತ್ರಗಳು ಮತ್ತು ೨೮ ಲಕ್ಷ ಮಕ್ಕಳಿಗೆ ಮಧ್ಯಾಹ್ನದ ಉಚಿತ ಉಪಹಾರ.

ವಸತಿ:- * ಈ ವರುಷ ಗ್ರಾಮೀಣ ಆಶ್ರಯ ಯೋಜನೆಯಡಿ ೧ ಲಕ್ಷ ಹೆಚ್ಚುವರಿ ಮನೆ ನಿರ್ಮಾಣಕ್ಕೆ ಕ್ರಮ.

ಕೃಷಿ ತೋಟಗಾರಿಕೆ, ಪಶುಸಂಗೋಪನೆ:- * ಕೃಷಿಕರಲ್ಲಿ ಆರೋಗ್ಯಕರ ಸ್ಪರ್ಧೆಯ ಭಾವನೆ ಮೂಡಿಸಲು ರೂ. ೪೦೪.೮೦ ಲಕ್ಷ ಮೌಲ್ಯ ರೂ. ೨೮೩ ಕೃಷಿ ಪ್ರಶಸ್ತಿ ವಿತರಣೆ. * ಕೃಷಿಕರಿಗೆ ಭಾರತ ದರ್ಶನ ಮತ್ತು ಕರ್ನಾಟಕ ದರ್ಶನಗಳ ಆಯೋಜನೆ ನೀರಾವರಿ:- * ಕೃಷ್ಣಾ ಜಲಭಾಗ್ಯ ನಿಗಮ ಬಾಂಡ್‌ಗಳ ಮೂಲಕ ೧೯೯೫ ಮತ್ತು ೧೯೯೮ರ ನಡುವೆ ರೂ. ೧,೧೯೩ ಕೋಟಿ ಸಂಗ್ರಹ. ೧೯೯೮-೯೯ಕ್ಕೆ ೮೦೦ ಕೋಟಿ ರೂಪಾಯಿ ಸಂಗ್ರಹಕ್ಕೆ ಗುರಿ. * ಕಳೆದ ನಾಲ್ಕು ವರ್ಷಗಳಲ್ಲಿ ೧.೩ ಲಕ್ಷ ಹೆಕ್ಟೇರ್ ಕೃಷಿ ಜಮೀನನ್ನು ನೀರಾವರಿಗೆ ಅಳವಡಿಸಲಾಗಿದೆ. * ಪರಿಶಿಷ್ಟ ಜಾತಿ: ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳು ಮತ್ತು ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಜನರಿಗೆ ನೀರಾವರಿ ಸೌಲಭ್ಯ ನೀಡಲು ಗಂಗಾ ಕಲ್ಯಾಣ ಯೋಜನೆ.

ಆರೋಗ್ಯ:- * ಕಳೆದ ೪ ವರ್ಷಗಳಲ್ಲಿ ೧,೭೫೨ ದೈದ್ಯರ ನೇಮಕಾತಿ. * ಜಯದೇವ ಹೃದ್ರೋಗ ಸಂಸ್ಥೆಯಲ್ಲಿ ರೂ. ೪೫ ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ಆಧುನೀಕರಣ. ೫೩೦ ಹಾಸಿಗೆಗಳ ಸಾಮರ್ಥ್ಯಕ್ಕೆ ಏರಿಸಿ ಸಮಾಜದ ಎಲ್ಲಾ ವರ್ಗಗಳಿಗೂ ಸೌಲಭ್ಯ. ರಾಯಚೂರಿನಲ್ಲಿ ರೂ. ೨೯.೨೫ ಕೋಟಿ ವೆಚ್ಚದ ಸೂಪರ್ ಸ್ಪೆಷಾಲಿಟಿ ಆಸ್ಪತ್ರೆ, ಎದ್ದುತ್ :- * ಎದ್ದುತ್ ಉತ್ಪಾದನೆ ೧೯೯೭-೯೮ರಲ್ಲಿ ೧೬,೫೧೯ ದಶಲಕ್ಷ ರೂ.ಗಳಿಗೆ ಹೆಚ್ಚಿಸಲಾಯಿತು. ಕೈಗಾರಿಕೆ:- * ಇದುವರೆಗೂ ಸರ್ಕಾರ ಮಂಜೂರಾತಿ ನೀಡಿರುವ ಕೈಗಾರಿಕೆಗಳ ಹೂಡಿಕೆ ಮೌಲ್ಯ ರೂ. ೫೫,೦೦೦ ಕೋಟಿಗೂ ಹೆಚ್ಚು. ಮೂಲಭೂತ ಸೌಲಭ್ಯ ನಿರ್ಮಾಣ:- * ಬೆಂಗಳೂರು-ಮೈಸೂರು ನಡುವೆ ೪ ಕವಲಿನ ಹೆದ್ದಾರಿ ನಿರ್ಮಾಣ ಯೋಜನೆಗೆ ಆಸ್ತು. ಬೆಂಗಳೂರು-ಹುಬ್ಬಳ್ಳಿಯ ನಡುವೆ ನಾಲ್ಕು ಕವಲಿನ ಹೆದ್ದಾರಿಗೆ ಯೋಜನೆ, * ಸೀಬರ್ಡ್ ನೌಕಾನೆಲೆ. ಕಳೆದ ೧೨ ವರ್ಷಗಳಿಂದ ನೆನೆಗುದಿಯಲ್ಲಿದ್ದ ಕಾರವಾರದ ನೌಕಾನೆಲೆ ಯೋಜನೆಗೆ ಪುನಶ್ಚೇತನ. ಸಮಾಜಕಲ್ಯಾಣ: ಗ್ರಾಮೀಣಾಭಿವೃದ್ಧಿ:- * ಪರಿಶಿಷ್ಟ ಜಾತಿ: ವರ್ಗ ಹಾಗೂ ಹಿಂದುಳಿದ ವರ್ಗದವರಿಗಾಗಿ ೧೯೯೭-೯೮ರಲ್ಲಿ ೪೦ ಮೊರಾರ್ಜಿ ವಸತಿ ಶಾಲೆಗಳು. ೨೫ ಮೆಟ್ರಿಕ್ ಪ್ರಾರ್ಥ, ೨೫ ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಗಳು. * ನವಚೇತನ, ಜಾಗೃತಿ, ಉದ್ಯೋಗಿನಿ, ಕರ್ನಾಟಕ ಮಹಿಳಾ ಅಭಿವೃದ್ಧಿ ಯೋಜನೆ, ಸ್ವಶಕ್ತಿ ಮತ್ತು ವಿಕಾಸಿನಿ ಮುಂತಾದ ವಿದಿಧ ಯೋಜನೆಗಳಡಿ ಮಹಿಳೆಯರ ಕಲ್ಯಾಣಕ್ಕೆ ೨೬೩ ಕೋಟಿ ರೂಪಾಯಿಗಳ ವೆಚ್ಚ. * ಮಾಂಗಲ್ಯ ಭಾಗ್ಯ ಕಾರ್ಯಕ್ರಮದಡಿ ಹಿಂದುಳಿದ ವರ್ಗ ಹಾಗೂ ಅಲ್ಪಸಂಖ್ಯಾತ ಕುಟುಂಬಗಳ ಮೊದಲ ಮಗಳ ವಿದಾಹಕ್ಕೆ ರೂ. ೫೦೦೦ ಸಹಾಯಧನ ಹಾಗೂ ಶೇಕಡಾ ೪ರ ಬಡ್ಡಿದರದಲ್ಲಿ ೫೦೦೦ ರೂ. ಸಾಲ ಸೌಲಭ್ಯ.

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Dr. M. Surya Prasad
President, Vittala Sangeetha Sabha

JHANSI MAHOTSAV

20 Feb. - 4 Mar. 2000

Jhansi Mahotsav is a complete celebration of the life and times of the great queen. It is a complete celebration of the life and times of the great queen. It is a complete celebration of the life and times of the great queen.



the battles fought. It is a complete celebration of the life and times of the great queen. It is a complete celebration of the life and times of the great queen.



the battles fought. It is a complete celebration of the life and times of the great queen. It is a complete celebration of the life and times of the great queen.



**JHANSI
MAHOTSAV**
20 Feb. - 4 Mar. 2000

VITTALA SANGEETHA SABHA

OBITUARY:

Sri S.N. Ashwathanarayana Sastry (83), Founder - President of Vittala Sangeetha Sabha, Bangalore and Father of Dr. M. Surya Prasad passed away on 6-2-2000 at his residence. May his soul rest in peace.

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ಸವಭಾರತದ ಹರಿಕಾರ ಭವಿಷ್ಯವಾಣಿಯನ್ನು ಸಾಕಾರಗೊಳಿಸುವ

ಕರ್ನಾಟಕ ಕೇಂದ್ರಗತಿಯಲ್ಲಿ ಮೂರು ವರ್ಷಗಳಿಗಾಗಿ.

ಹಿರಣ್ಯಕಶಿಪು ಮದ್ದಿನಿಂದ ತಪ್ಪಿಸಲ್ಪಡುವ ಮುನ್ನ, ಅಂತಿಮ ಕಾಲದ ಹೃದಯಾಘಾತದಿಂದಲೇ ಆದುದರಿಂದ ತಪ್ಪಿಸುವುದು ಅಸಾಧ್ಯವಾಗುವುದು. ಧಾರ್ಮಿಕ ಪ್ರವರ್ತನೆಯಲ್ಲಿ ಬೆಳಕಿನಿಂದಲೇ ದೇವತಾಶಕ್ತಿಗೆ ಮುಂಜಾಗರಣೆಯಾಗುತ್ತಿರುವುದು ಅಷ್ಟು. ಮುಖಂಡ ಕಂಠಶ್ಚಕ್ರದ ಮೇಲೆ ಇಂತಹ ಮಹತ್ವವಾಗಿ ಗಮನವನ್ನುಹರಿಸುವುದು, ತನ್ನ ಕೈಗಾಂವೆ, ಅರಬೀಗ್ಗು, ಕಣ್ಣು, ಮಿದುಳುಗಳಿಗೆ ಗಮನವಿಡುವುದಕ್ಕಿಂತಲಿಗಿಂತಲೂ ಅದಕ್ಕೆ ಮೇಲೆ ಇರುವುದು ಗಮನಿಸಬೇಕಾಗುತ್ತದೆ. ಆದುದರಿಂದ ಮನೋಮಾನ್ಯವಾದವರಾದವರೂ ದೇವತಾ ಪರಮಾರ್ಥಿಕವಾಗಿ ಮುಕ್ತರಾಗುವುದಾಗಿರುತ್ತದೆ. ಕರ್ಮವಿಚಾರವನ್ನು ನಂಬಿಕೆಯನ್ನೂ, ಶಾಂತಿ ಪಡೆದಂತೆ ಮಾಡುವುದಕ್ಕೂ, ತರುವ ಮನೆಯಲ್ಲಿ ಬಿಡುಗಡೆ ಮಾಡುವುದಕ್ಕೂ ಬೇಕಾಗಿದೆ.

સાધકોના પત્તી નંબર

ಮೂಲಭೂತ ಸೌಲಭ್ಯಗಳ ಅಭಿವೃದ್ಧಿ :

[illegible]

ಬೆಂಗಳೂರು-ಆಧುನಿಕ ಭಾರತದ ಅದ್ಭುತ ನಗರ

“ಈ ಮೂಲೆ ಮೀಸಲಿ ಗಣ್ಯರು ಭಾರತಕ್ಕೆ ಭೇಟಿ ನೀಡಿದಾಗಲೆಲ್ಲ ವಿಶ್ವವಿದ್ಯಾಪೀಠಗಳಿಗೆ ಭೇಟಿ ನೀಡಿರುವುದೇ ಅವರಿಗೆ ಶ್ರುತಿಮುಖವಾಗುತ್ತಿತ್ತು. ಆದರಿಗ ಅವರಿಗೆ ಈ ಬೇರದ ಭೇಟಿಯ ಸೇವಕನಾದಲ್ಲಿ ಅಭಿನವ ಭಾರತದ ಮೋಹನ-ಬೆಂಗಳೂರಿನ ಮಾಹಿತಿ ಶಿಕ್ಷಣದ ಕೇಂದ್ರಗಳಿಗೆ ಭೇಟಿ ನೀಡಿದಾಗಲೇ ಸಮುದಾನವಾಗುವರು.”

* ಎ.ಬಿ. ವಾಸುದೇವಯ್ಯ, ಕರ್ನಾಟಕ ವಾಣಿಜ್ಯ

ಶಾಂತಿ ಹಾಗೂ ಸಮೃದ್ಧಿಯನ್ನು ಬೆಳೆಸಲು ಸಾವಿರಾರು ವಚನಬದ್ಧ ರಾಗೋದ

ಕರ್ನಾಟಕ ವಾರ್ತೆ

Masterly Krishna

The annual festival concluded with an enjoyable vocal recital by T.M.Krishna. The wealth of improvisations was notable for a telling restraint. The hall got illuminated with his sheer mastery and quality of his performance. Appropriately accompanied by M.S.Govindaswamy(violin), TAS Mani (mridanga), Srishyla(ghata) and M.Gururaj (morsing), Krishna started his recital with the navaragamalika varna. He regaled the audience with Kalyani and Nayaki(Nee bhajana gaana). The manner he dealt with a ticklish raga like Nayaki and the sahitya of the song was endearing. He could underscore the beauty of the raga Nayaki with his fine elongation of nishadha in both arohana and avarohana and andolana on gandhara. The charm and specialty of singing in vilamba kala came to the fore in his delineation of Todi(Sri Krishnam bhajana manasa) and Anandabhairavi(O Jagadamba). He was at home in the manodharma aspects also. The singer could lay equal importance on the sahitya shuddhi, a plus point indeed! The singing of an adorable krithi by Thyagaraja in Salaga Bhairavi(a janya raga of 22nd Melakarta, Kharaharapriya) was moving. It was a befitting finale to the music festival.

Bharatanatya duet

It was a delight to watch Venugopal-sisters——Sajina Venugopal and Mridula Venugopal-performing a Bharatanatya duet at Sri Jayaramaseva Mandali under the aegis of the Dept.of Kannada and Culture. Though I could attend only the initial part of their duet, I

was convinced with their artistry. The sisters did proud to their Gurus Chitra Thyagarajan and Jayanthi Thyagarajan with their neat performance. Though they need to make a couple of correction in their rechikas and neck movements, on the whole, they evidenced a lot of promise. The Todayam in Hamsadhwani was followed by a Ganesha stuti in Nata raga. The sketching of the traits of Lord Ganesha was apt and artistic. The Sisters were in their elements in dealing with the nritta, jati passages studded on to the Swati Tirunal-krithi in Hamsanandi raga 'Shankara Shri'. This krithi addressed to Lord Nataraja was explored to the fullest extent in giving vent to the dancing skills of Sajina and Mridula. The dancers were fully benefitted by the orchestral support comprising their Guru Chitra Natarajan(nattuvanga), D. S. Srivatsa (vocal), Madhusudan (violin) and Jayaram (flute). N.Narayanaswamy's mridanga support deserves a special mention for his neat and tidy rhythmic guidance.

Shobha scintillates

Young, tall and lean dancer T.K.Shobha excelled in every aspect of her dance recital held at Kannada Bhavana under the aegis of Paramesh Performing Centre in connection with its anniversary celebrations. It is noteworthy that the founder of the Centre H.M.Paramesh, himself a merited Bharatanatya and Kuchipudi natya performer, has been doing good work by not only holding dance festival within and outside Bangalore but also distributing clothes and stationery to the needy students. This year also

more than 20 students were given clothes and stationery.

Shobha, a dedicated disciple of Guru Revathi Narasimhan of Natya Niketan, showed clean lines and there was aesthetic fluidity in her limb movements. All the more important mukhijas were in their place. As far as the rhythm was concerned, Shobha displayed remarkable hold over it. At the outset, she seemed to be fatigued but soon she could overcome it. She opened with a Shiva stuti, a traditional item paying obeisance to the Lord Shiva by eulogising His great deeds and traits. One was gratified to watch her select and execute a varna in Valachi raga by Subbudu. This varna 'Anname aruginava' addressed to Lord Muruga provides enormous scope for the delineation of nritta, nrithya and abhinaya. Shobha utilised it to the best effect. Purandaradasa's 'Gummana kareyadire' was delineated in an appealing way. It was a good idea that she presented a dramatic episode of Seetha Kalyana on the basis of two verses drawn from Kamba Ramayana(Bhairavi) and Thyagaraja's 'Pavanaja stuti paatra' (Kuranji) respectively. The dance recital concluded with a Lalgudi Jayaraman's tillana in Mohana Kalyani raga. Guru Revathi Narasimhan inspired the dancer with her refined nattuvanga. Jahnvi Jayaprakash intensified the proceedings with her melodious singing. Gurumurthy (mridanga) and Narasimhamurthy(flute) were in their elements.

Aparna appeals

Lean but agile, A.Aparna won the appreciation of the lovers of dance assembled at Ravindra Kalakshetra. A disciple of Guru Revathi Narasimhan, Aparna has gone through the rigors of Bharatanatya with dedication. One felt that she should get more of physical stamina to negotiate the demanding aspects of Bharatanatya. Though she seemed to be tired here and there, she displayed a good understanding of the idiom. She had all the traditional items on her agenda. Opening with a Pushpanjali(Valachi, trishra triputatala) and Ganesha stuti (Hamsadhwani, a composition by Maharajapuram Santhanam 'Sadashivan maindane'). Aparna sketched the traits of Lord Ganesha in a meaningful gestural language. She could portray an innocent child Krishna on the basis of a Purandara dasa pada 'Aada hodalle makkalu'. She did excellently well in doing full justice to the nritya, nrithya and abhinaya while delineating a varna 'Ninne nera namminaaunura Krishna' in Athana raga by Tiruvayur Rajagopala Sharma. Appropriately accompanied by her Guru Revathi Narasimhan (nattuvanga), Jahnavi Jayaprakash (vocal), G.Gurumurthy(mridanga), J.K.Sridhar(violin), Narasimha Murthy(flute) and Prasanna Kumar(morsing), Aparna gave a commendable account of herself in the exposition of a Swati Tirunal-krithi 'Shankara Giri'(Hamsanandi) followed by 'Aduvum solluval'(Subbu Rama Iyer, Sowrashttra raga) and a tillana in Kuntalavarali by Dr.M.Balamuralikrishna

HRK's contribution

Veteran Bharatanatya-maestro Guru H.R.Keshavamurthy has been doing some wonderful work in bridging the literature and dance by choreographing the ancient Kannada epics under the banner of 'Kannada Kavya Parampare'. The eighth in the series was premiered at Ravindra Kalakshetra on the occasion of the 52nd anniversary and convocation ceremony of Keshava Nrithya Shala founded by Guru H.R.Keshavamurthy. The famous poet Harihara's one of the superb creations 'Girija Kalyana' in champu (mixture of prose and poetry) style was unfolded in a dance-drama based on Bharatanatya vocabulary.

The theme of the work was the marriage of Lord Shiva with Girija. Birth of Girija, demon Taarakaasura's menacing acts, the burning of the Cupid and the ultimate Girija Kalyana et al were portrayed in eight scenes. Keshavamurthy's around expertise got itself exposed in his direction and nattuvanga. Vasanthalakshmi and Shyamprakash's dance-direction(well assisted by Malathi and Malini) was admirable. Jahnavi Jayaprakash's music direction and singing was mellifluous. For the first time after several years that the pit of the Ravindra Kalakshetra was used in which the members of the orchestra were seated and gave a lively music support. 'Girija Kalyana' was a fine collage of song, dance and drama that are a veritable feast for the eyes. Elaborate stage designs and props(on a couple of occasions they were not handled properly) and traditional costumes were rewarding.

Dr.Sridhar as Shiva could have been more expressive. Pulikeshi(as Giriraja and Vishnu), Nagesh(Narada and Indra), Sudhirkumar (Manmatha), Shubha(Jaya), Raghunandan (Taarakasura), Malathi(Girija), Namrata(Mene), Anil(Brahma), Malini (Rati), Tejaswini(Vijaya), Kapali(Nagaraja), Suresh(Sura) and others carried the production with their endearing dance styles.

Sukanya delights

Sukanya Prabhakar's vocal recital at Sri Devagiri Sangeetha Sabha, was delightful. Her main asset is rich, resonant and melodious voice which can be harnessed to produce great music. The exposition of ragas was profound in manodharma exercises which had a large variety of sangathees covering the three octaves. The kalpanaswaras were full of charming rhythmic patterns. The krithis 'Nee bhakti bhagya sudha'(Jayamanohari), 'Meenalochan', 'Purahara nandana'(Hameer Kalyani), 'Maatanaaadaai mannaru Krishna'(Behag) among others were correctly developed and had all the characteristics of traditional music. Raga, tana and pallavi 'Radha Krishnam bhaja raga dwesham thyaja' in Hindola raga and trishra tripude was pleasing. Nalina Mohan (violin), Anur Ananthakrishna Sharma (mridanga) and Amrit (khanjira) revealed huge potential and were aptly subdued and competent.

Commendable Rashmi

Rashmi Nagaraj, disciple of Sudha Nagaraj of Aradhana School of Bharatanatya gave a

M.R.Sathyannarayana rendered the felicitation speech. The programme started with an invocation by K.R.Chaitra. The Chairman of the Reception

Committee, M.A.Jayaramarao welcomed the gathering. Sathyannarayanarao Katte presented a brief account

of the activities of the School. B.K.Chandramowli read the citation. Krishnagiri Muralidhar proposed a vote of thanks.

—KATTE.

31st Music Conference of KGKP

The 31st music conference under the aegis of the Karnataka Gana Kala Parishath was successfully held at Rajaanagana auditorium, Udupi Sri Krishna Temple from 14th to 18th March 2001. Noted saxophone maestro Kadri Gopalanath was presented with the title of 'Gana Kala Bhushana' by Sri Sri Vishweshwara Teertha Swamiji of Sri Pejawar Mutt. During the five-day conference 11 concerts featuring about 100 artistes were held. Dr.A.H.Rama Rao who sponsored three major programmes also donated Rs.one lakh to Sri Pejawar Mutt.

Prize Winners

The following were the prize winners at the Music Conference 2001: **Gana Kala Award** (R.15,000 for the best performance donated by r.S.C.Sharma): R.K.Padmanabha.

JUNIOR CONCERTS: Best main artiste: Manasi Prasad and Pratima Bellave (Jugalbandhi). Best violinist: R.Dayakara. Best mridangist: M.S.Jayaram. Best Upa Pakkavadya: Ullur Giridhara Udupa. Best Programmes of the Academic Session: H.S.Anasurya Kulakarni and Dr.R.N.Srilatha.

Workshop on Annamacharya compositions:

Sangeetha Kalanidhi Nedanuri Krishnamurthy will conduct a music workshop on Sri Annamacharya and Bhadrachala Ramadasa krithis from April 23 to 27 between 4 and 6 P.M. at Ananya Cultural Academy. The programme is arranged by Nadopasana Sankeerthana Sangha and Ananya GML Cultural Academy. Details can be had from: Ph.3341594, 3320389 and 6630206.

Seasoned dancer-couple honoured



Seasoned dancer-couple Sridhar and Anuradha Sridhar were honoured with this year's 'Bharath Kalachar' award. The Sridhars have been prolific performers performing within and outside the country. A committee comprising Dr.Padma Subramanyam, Dhananjayans, Chitra Vishweshwaran, Sudharani Raghupati and T.N.Seshagopalan decided the award. It was presented by Alarmel Valli in the presence of Dr.Semmangudi Srinivasa Iyer and K.J.Yesudas.

Ananya Awards

The following artistes have been selected for this year's Ananya Awards given by the Ananya GML Cultural Academy led by Dr.R.V.Raghavendra:

Ananya Award: S.Seshagiri Rao(violin). **Ananya Yuva Puraskara:** A.P. Sarvotham (flute), B.R.Raghuram(violin), Renukaprasad(mridanga) and ASN Swamy(upa-pakkavadya). *These awards will be presented at a function to be held on May 12 and 13 at Ananya Varshikotsava.*

songs she sang. What held the audience spell-bound was the fact that the tunes were reminiscent of familiar songs by famous composers they have heard and enjoyed. To give just two instances, the song 'Rama Enabarade' [Bahudari] brought to mind Tyagaraja's celebrated kriti 'Brova bharama'. The song, 'Karedalu tanna magana Yashode' reminded one of the immortal devaranama of Purandara Dasa 'Adisidaleshode, Jagadoddharana'. The other songs were the opening 'Karimukhada Ganapathiya' [Nata], 'Sari Yaro, Ninage Sama Yaro' [Reetigowla], and 'Narayana Enniro' [Hamsanandi]. With the whole-hearted co-operation of the accompanists, R. Rajalakshmi [violin], C. Cheluvarej [Mrudanga] and M. A. Krishnamurthy [Ghata], Sukanya pleased her listeners with her bhavapoorna sangitha.

Nagavalli' brilliant singing

Nagavalli Nagaraj gave an emotionally satisfying vocal recital in the peaceful environs of MES Kalavedi. Her daughter Nagaranjini also sang with her. Accompanists were J.K.Sridhar (violin) and K.K.Harinarayan (mridanga). Right from the opening Abhogi varna, the invocation to Gajavadana (Hamsadhwani), upto the devaranamas and tillana in

the end, Nagavalli maintained a uniform standard of liveliness and neat presentation. Her 'Samanamevaru' (Kharaharapriya), with neraval and swaras had everybody nodding in sheer enjoyment. 'Kriupaya palaya' (Charukeshi) appealed with its plaintive pleading and methodical neraval. The devaranamas 'Enu madalo Ranga' (Mohana) and 'Kashta pattaru illa' (Dwijavanti) went straight into the hearts of the listeners.

Lec-dem on Todi by Vidya

Talented singer M.S.Vidya gave a lecture-demonstration on Raga Todi in the 'Eka Raga Sabha' series for Sri Thyagaraja Gana Sabha at Vani Vidya Kendra. She was ably assisted by Veena Suresha (violin), K.K.Harinarayan (mridanga) and T.N.Ramesh (ghata). She succeeded in holding the audience interest for nearly three hours, with her words as well as tunes. Citing Todi as one of the oldest known ragas and pointing out its universal appeal, Vidya illustrated her talk with bits and snatches of songs from well known composers. The nature of the swaras occurring in Todi implies a questioning tone or mood, said Vidya. She demonstrated this by singing the relevant portion of Thyagaraja's 'Dasharathe' and 'Ninnuvina'. Vidya did a commendable job of doing

shruti-bedha—a technical beauty—tonic shift of note, wherein the illusion of Mohana and Shankarabharana was created with a moorchana during alapana. She sang a composition of her father's 'Yogarajaneyam upasmahe', 'Kanngalid yaatyako' and 'Emani mataladitivo'. She also sang raga, tana and pallavi 'Kamala vadane Kamaladalanayane' set to mishra tripudita tala.

—KUSUMA RAO

'Laya Bhushana' Awarded



Sri K.N.Krishnamurthy Uchitha Talavadya Kalashaale celebrated its 12th anniversary along with the Aradhana mahotsava in the premises of Sri Anjaneyaswamy Temple, Mahalakshmi-pura. Veteran mridangist K.Natesh was felicitated by noted percussionist H.P.Ramachar with a title of 'Laya Bhushana', a memento, citation and a purse of Rs.1001/-. The programme was presided over by L.S.Shyamasundar Sharma, Principal of Sri Vani Vidya Kendra. Famous Gamaka vidwan



Praveenkumar and party

Praveenkumar, Shama Sanjay and Victor George led to a successful outcome of the art proportionately blending the main ingredients and imparting their artistry. Excepting for occasional creeping in of unsymmetrical formations and placements of the artistes, their movements conformed to rhythm and the expressions were lucid. Visual representation of the composition 'Ranajani mridu pankaja' in ragamalika portrayed the Goddess in Divine forms and the inclusion of tastefully framed nritta sections for the chittaiswaras enhanced the experience. Demonstration of navarasas in 'Shiva Navarasa padam' fortified by their sense of rhythm and synchronisation—both when they were in relays or performing in unison, resulted in an incessant inflow of the conceived mood. Indira Shakar(vocal), Sanjay Shantharam(nattuvanga), N.Murthy(flute) and Chandrasekhar(mridanga) were the accompanists.

Sandeep Mallik(Kathak)

Sandeep Mallik's kathak recital comprised short lectures followed by demonstrations of the technical opulence, as is wont with most of the Kathak performances wherein an average audience is made to assume that kathak in chakradhars and tihais. Whereas he was superb and sprightly in all aspects of footwork set to precise rhythm and chakkars either in ascending or descending rhythm cycles, the deficiency in the abhinaya became apparent when he performed for a bhajan.

He was accompanied by Subhasis Bhattacharya (vocal and harmonium), R.Ramadas (sitar) and Bipin Bhattacharya (tabla).

—DR.V.NAGARAJ

BANGALORE

Haridasa Namana

At the valedictory evening of 'Haridasa Namana' by Hamsadhwani Creations, the packed hall at Bharatiya Vidya Bhavan was treated to a judicious mixture of music and speech. The speeches fitted in between two good music concerts and made a better impact. The first singer of the evening was Vidushi Dr. Sukanya Prabhakar, who sang some devaranamas, tuned by herself and composed by Helavanakatte Giryamma and Harapanahalli Bheemakka of yore, who are yet to become

known widely.

After Vidushi M.S. Sheela's brief resume of the activities of her young organisation in the past year and a half and her plans for the future, the Chief Guest of the evening, K.C. Rama Murthy, of the Govt. of Karnataka spoke a few words of praise and encouragement about Sheela's enterprise. Next, Aralumallige Parthasarathy took the floor. He swept the audience off their feet, his words pouring out rhythmically and spontaneously. It was an experience like standing under the Parijatha tree in full bloom, after giving it a good shake. This silver-tongued orator, extemporised effortlessly, quoting authoritative sources to prove that Purandara Dasa is indeed the Sangeetha Pithamaha of Karnatic music as much as the Dasa Shrestha of the Haridasa Pantha. The concluding concert was presented by veteran Vidwan R.K. Srikantan and party. The whole programme was ably compered by Bharathi Kasaragodu.

Sukanya's concert

Sukanya sang 5 or 6 songs in choice ragas - Nata, Bahudari, Reetigowla, Hamsanandi and Kapi. These raktiragas, ably conducted to expressing the bhava of the

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V. Krishnan Page

GUNAGRAHI INDIA

The Cultural People

A look at the cultural scene in India. An Ustad or Pandit gives a concert and the hall is half empty. A large number goes to a well advertised show and the programme is a wash out!

Talented artistes find no avenue to the top. Favouritism, mismanagement and red tape often stifle or shroud brilliance. Artistes piled with paper work, cultural shows earn a din reputation. There is talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions. For, artistes' ignorance and bad public relations are evident. talented artistes are not promoted at the right place at the right time.

The solution: evolution of an impresario system.

GUNAGRAHI INDIA is a vital link between the artistes and the programme sponsors, government agencies, private companies and sabhas, taking on the bullwork that goes into conducting a cultural programme—fixing the venue, getting the right audience, looking after the artistes, taking care of the minor but vital details like aesthetic stage decor, pleasing background music, good compering, lights, living quarters, costumes and seeing to a million organisational details that neither the artiste nor the agency would be competent to handle. To effectively interact with the artistes and sponsors for the success of every cultural programme, **GUNAGRAHI INDIA** offers its services whenever called for.

GUNAGRAHI INDIA is a pioneering project hoping to tremendously improve the quality of the cultural programmes and acceptance of impresario by everybody in the cultural field. It will signify the development of maturity and professionalism that the cultural scene lacks at the moment.

GUNAGRAHI INDIA is a professionally managed impresario company with Dr.M.Surya Prasad, S.K.Lakshminarayana(Babu), K.Ramamurthy Rao, Usha Kamath, Dr.H.N.Shivaprakash and others as Directors, who have considerable and long standing links with various categories of artistes in India.

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The International Journal on
Music and Dance



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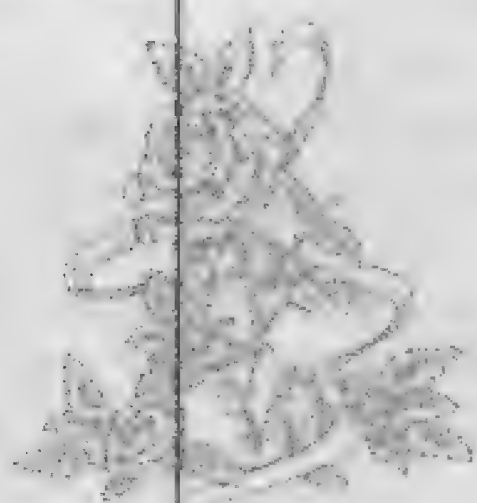
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ಪವನದ ಪಲ್ಲಾಕಿ ಇಲಾಖೆ-ಯೋಜನೆಗಳು ಮತ್ತು ಸಾಧನೆಗಳು :

ಪರಿಶಿಷ್ಟ ಜಾತಿಗಳಿಗೆ ಅಭಿವೃದ್ಧಿ

ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ

ಹಿಂದೂಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ :

ପ୍ରଶ୍ନ : କିପରି ?

ಸಾಧಿಸಿದ್ದು ಖರ್ಚಷ್ಟು, ಸಾಧಿಸಬೇಕಾಗಿರುವುದು ಇನ್ನೂ ಖರ್ಚಷ್ಟು.

ಕರ್ನಾಟಕ ವಾರ್ತೆ

**The following artistes have been selected to be honoured
on the valedictory day of the 31st music conference
to be held at Udupi's Rajangana on Marh.18:.**

Vidyabhushana(vocal): A popular performer Vidyabhushana learnt music from his father B.V.Narayana Aithala, R.K.Srikanthan and T.V.Gopalakrishnan. It was TVG who brought him on to the Carnatic stage. Blessed with a melodious voice, he has been a prolific performer giving concerts within and outside the country and bringing out audio cassettes. He has been a magnificent patron of music. When he was the Head of the Sri Kukke Subramanya Math, he provided a platform for the musicians of South India under the banner of his Sri Govinda Gana Sabha. After relinquishing the Math, he founded Bhakti Bharathi Pratishthana and continues to patronise Carnatic music under that banner. Besides countless performances, he has more than 150 cassettes to his credit.

Prof.G.Madhava Bhat (Hindusthani): Born into a traditional family of Gurupura in Mangalore district, Bhat obtained the 'Sangeetha Visharada' degree from Akhila Bharata Gandharva Mahavidyalaya Mandala and started propagating Hindusthani music by establishing Saraswathi Sangeetha Shaale in Bantwala. He has been instrumental in propagating Hindusthani music in Udupi and surrounding places. His five decades' of service as a vocalist, violinist and tablaji and as an able teacher has been fruitful. He also served as the Principal of the Manipal Academy of General Education for 25 years. Even at his age of

85, he is training students in Hindusthani music at his Madhava Sangeetha Vidyalaya. He has won many awards and titles.

Shimoga Subbanna(Sugama Sangeetha): One of the leading and award winning sugama sangeetha singer Shimoga Subbanna is a lawyer by profession. He has toured extensively in India and abroad, popularising Sugama Sangeetha. A large number of audio cassettes and varieties of electronic media concerts have endeared him to the audience. He has been the first Kannadiga to win the Golden Lotus national award for his playback singing in 1979. He has won many awards and titles including Rajyotsava and Karnataka Sangeetha Nrithya Academy Awards.

A.Eshwaraiah(art critic): A senior journalist who is dedicated to one of the leading Kannada dailies of Karnataka 'Udayavani', Eshwaraiah is a multi-faceted personality. His contribution to the Kannada literature in the form of short stories, essays etc, has been immense. Born at Ananthpura in Kasaragod he has mastered English literature along with Carnatic music, violin, flute, clarinet and keyboard. He is also an expert in Bharatanatya, Yakshagana, films and photography. He has been serving on various committees of different art and cultural organisations. A winner of Karnataka Press Academy Award, he presided over the Yakshagana confer-

ence held at Kasargod.

L.Bheemachar(morsing): Trained under the reputed mridangist H.Puttacher, Bheemachar took to morsing instrument as per the instructions of his Guru. Making his debut in the year 1952, he has never looked back. He has accompanied almost all the past and present leading musicians. Perhaps for the first time he has designed, played and directed a unique 'Morsing Tarang' group performance comprising his son B.Rajasekhar and daughter B.Lakshmi. He has been winner of several honours

and titles.

Udupi Lakshminarayana (dance): Encouraged by his then classmate Sri Vishweshateertha Swamiji of Pejawar math and Krishnarao of Woodlands of Chennai, Lakshminarayana gained mastery over Bharatanatya and nattuvanga under the Guru Ellappa Mudaliar. He has been actively choreographing dance-dramas and films since 1962. Many talented disciples have performed Rangapravesha under his guidance. His awards and titles include 'Natya Kalai Maamani', 'Nrithya Mayur' and others

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Bangalore-560 053,
1st March 2001

(Sd) DR.M.SURYA PRASAD
Signature of the Publisher

about the art. The ragamalika shabda was marked by and admirable grace.

A varna in Kannada 'Madhavana kare taare' set to Saveri raga and adi tala, was delineated with aplomb. The nayika who yearns for Madhava was sketched artistically by the dancer. A virahotkhandita nayika came alive in her engrossed abhinaya in the exposition of a Kanakadasa pada 'Indu nee kare taare' (Kapi raga, adi tala). In the light of this rendition, there was nothing special to write home about in the presentation of a Javali 'Swamininne' (Behag). The recital concluded with a brisk Kadanakutoohala tillana. Nivedita received commendable support from her Guru Lalitha Srinivasan (nattuvanga), H.K.Narayana (vocal), S.Chandrasekhar (violin), V.R.Chandrasekhar (mridanga) and

Ashwathanarayana (flute).

Artistes felicitated

Sri Guru Raghavendra swamy Trust remembered its founder Abhinava Kanakadasa K.R.Ashwathanarayana on his death anniversary day at Prasanna Kalyana Mandira in a unique way. Sri Ompuri Swamiji felicitated seasoned percussionist and a noted organiser B.K.Chandramowli and a reputed exponent of Harikatha N.R.Gnanamurthy. Both of them were presented with a shawl, citation and other paraphernalia. Chandramowli was conferred the title of 'Laya Bhushana' and Gnanamurthy was presented with the title of 'Keerthana Bhushana'. The Trust secretary M.V.Ramachandrasa compere the programme and also welcomed the gathering. Joint Secretary and a veteran Harikatha vidwan Nanjundaswamy proposed a vote of thanks.

Veena duet

A veena duet was presented by Sri Thyagaraja Gana Sabha and Sri Mookambika Talavadya Sangeetha Kalashale featuring Veena Prakash and Archana Rajeev supported by H.S.Krishna murthy (mridanga) and Srishyla (ghata). The choice of krutis, style and method of their presentation was good. Opening with Begade varna, they played 'Sri Mahaganapthim' (Athana), 'Shobilli Saptaswara' were decorated with swaras. Harikambhoji (Dinamani) was good. They could have done well to elaborate it with neraval and swaras. Hindola (Manasuloni) and Chittaranjani (Nadatanumanisham) was followed by a raga, tana and pallavi in Kalyani with a ragamalika swaraprastara. The two veenas did not merge as one with shruti and this was a deterrent to

dancers covered the entire stage and had in their composition of dance some congruent movements but peculiar to their respective dance forms.

Artistic chalis and angikas marked Uday's exposition of a Saveri pallavi. But one felt that more lively facials could have made the number an unforgettable experience. Veena was at her best in her favourite Simhanandana nrithya. Dancing to Simhanandana tala (128 aksharas), she drew the picture of a lion on a white cloth to be admired by the packed audience. The Kannada version of Bhamakalapamu evoked mixed reactions.

Sridevi's Mohini Attam

Sridevi Unni and her group of students gave a good account of themselves in the rendition of Chollakattu in their Mohini Attam recital. Mohini Attam is essentially a solo dance performance. But

Sridevi was almost successful in the concert under review. Though the jatis suffered a bit in a group rendition the characteristic features of this lasya-oriented dance form were in tact. Sridevi excelled in the portrayal of 'Taruni nee enda' (Shahana) which was marked by a refined gestural language.

Attractive props and stage décor, meaningful and well handled recorded music, lyrics in different languages drawn from various sources like Krishna Yajurveda, Krishna Kamamritha, Meera Bai, Haridasas, Surdas etc, to mention a few points, made the dance feature entitled 'Kanmani Krishna' a delightful presentation. The students of 'Natyaaantaranga' led and directed by their Guru Shubha Dhananjaya moved briskly on the stage and depicted the story of Krishna. The music and dance direction by Jahnavi Jayaprakash and Shubha respec-

tively was commendable. The big stage of Ravindra Kalakshetra was artistically used.

Nivedita's neat recital

Nupura, a renowned school of dance led by Guru Lalitha Srinivasan presented young K.A.Nivedita Devi in a compact Bharatanatya recital at Ravindra Kalakshetra. The students of Guru Lalitha are known for their arduous training and commitment to their work Nivedita was no exception to this. Anga shuddhi and laya shuddhi was conspicuous by its presence throughout the recital. Whether it was mukhija or hasta and paada vinyasa, Nivedita's refined touch was there in them. The opening Shiva stuti, Pushpanjali and Ganesha stuti (Nata) followed by a ragamalika jatiswara (mishra chapu) spoke of the dancer's confidence and conviction

just superb and left an indelible mark. She excelled in portraying khandita nayika on the basis of 'Madittavar' (Saveri).

Nrithyollasa 2001

A two day 'Nrithyollasa 2001' was held at Ravindra Kalakshetra under the banner of Natyantara, a school of dance led by dancer-choreographer Shubha Dhananjaya. On the evening of the first day, Shruti N. Murthy gave short Bharatanatya recital. Shruti, trained by Guru Revathi Narasimhan of Natya Niketan. The young dancer displayed her latent talent in the portrayal of Ananda Tandava.

Shubha Dhananjaya kept up a neat profile of her dance and impressed the lovers of dance with her seasoned artistry. Aably accompanied by Poorna Suresh (nattuvanga), Jahnvi Jayaprakash (vocal), Nagaraj (violin), Srihari (mridanga),

Narasimhamurthy (flute) and Pratap (ghata), Shubha began with a Pushpanjali in Nata raga followed by a Ganesha stuti (Vakratunda). The dancer beautifully sketched the attributes of Lord of Obstacles.

Shubha had a Navaragamalika varna by K. Dandayudhapani Pillai as the major item of her recital. The varna 'Swamiye azai toti' addressed to the Lord Nataraja brought to the fore the dancer's hold over the tri-aspects of Bharatanatya, nritha, nrithya and abhinaya. Shubha has mastered the Perini nrithya under the expert tutelage of her Guru S.V. Srinivas. The legendary E. Krishnaier rejuvenated this significant form of dance. Madurai Srinivasan, Muttu kumaraswamy Pillai and others have contributed much in popularising it. Like dancing on a brass plate in Kuchipudi natya, in Bharatanatya dance is performed on an earthen pot. Shubha executed

challenging jatis during her Perini nrithya. The laya patterns marked by nadai bedhas and variations in speed (save a couple of avaratanas) enthralled the audience. Before concluding her solo Bharatanatya recital with a tillana in Amritavarshini raga, she enacted a pining nayika on the basis of a Javali. The mugdha nayika got neatly sketched by her.

Well rehearsed jugalbandhi

Veena Vijay and Udaykumar Shetty were locked in a jugalbandhi in the opening of their recital. A mangalacharan was presented in their respective Kuchipudi natya and Odissi dance vocabularies. Both of them presented a well-rehearsed item with some interesting movements. The

dexterity. He rendered a good number of madhyama kala krithis and settled down for 'Kanjadalayataakshi'. The chittaiswaras and the following kalpana swaras contributed to the liveliness of the concert. -- Kattee

Shridhars shine

The award winning cine-actor Sridhar and his wife Anuradha Sridhar have, without doubt, carved a niche for themselves in the field of classical dance. Their performance on the concluding day of the Kinkini dance festival at Dr.H.N.Kalakshetra brought to the fore their involvement with the dance form. A dance-drama 'Mahabharatham' conceived and choreographed by Sridhar drew a packed house. Though this dance-drama has been presented earlier on some other occasion and stage a few months ago, it was refreshing and the dancers made it a lively affair by their artistic performance.

The theme of Mahabharatha, one of the eternal epics of the Indian culture, was unfolded in different scenes on the basis of the lyrics provided by a noted scholar S h a t a v a d h a n i Dr.R.Ganesh. The music composed by splendid singer Nagavalli Nagaraj had rich Karnatak values, beauty and effect. The ekaaharya was impressive.

Usefully and captivatingly accompanied by K.R.V.Pulikeshi (nattuvanga), D.S. Srivatsa (vocal), V.R.Chandrasekhar (mridanga), Mahesh (flute) and Prasanna Kumar (morsing), Sridhar and Anuradha began with salutations. The coordination between the dancers and the musical ensemble was total and perfect. The different episodes of Mahabharata demand a sensible saatwikaa bhinaya. Sridhar and Anuradha rose to the occasion in fulfilling this

demand. The Navarasas were excellently evoked at different levels and stages. The scenes of Draupadi swayamvara, Arjuna getting the pashupatastra, Geetopadesha et al, came alive in the dancers' neat abhinaya.

Impressive Poornima

Seasoned danseuse Poornima Ashok, a disciple of Guru Radha Sridhar captivated the audience with her clean lines and hand movements. Her dedicated work got reflected in the items rendered. Maintaining the lively tempo of the dance, she sketched vipralabdha, virahotkhantita and khandita nayikas with ease and professional elan. The string of adavus which made up the nritta in the vama 'Nee inda maya' (Dhanyasi) were not only attractive but brought out the best of talent of Poornima. Some of the jatis were

REVIEWS

BANGALORE

Nadajyothi Festival

The 37th annual music festival and Aradhana of Trimurthies and Purandaradasa was held for one week at Sri Kannyakaparameshwari Temple premises, Malleswara under the auspices of Nadajyothi Sri Thyagaraja Swamy Bhajana Sabha.

Veteran vocalist Jayalakshmi Srinivasan supported by R.Raghuram, S.Sridhar and N.S.Krishnaprasad on violin, mridanga and ghata respectively displayed her unfailing allegiance to Karnatak classicism and tradition. She never tried anything, which was impossible and artificial. And hence, the delineations endeared themselves to the rasikas and left behind an enjoyable impression. The highlight of her recital was the detailed treatment of Kalyani for Shyama

Sastry's 'Birana varalichchi'. The alapana was studded with simple yet artistic phrases. There was an easy flow of music in tristhayi. The kalpanaswaras spoke of Jayalakshmi's laya acumen.

Raghuram's harmonium

The music festival concluded with the valedictory function presided over by noted parliamentarian H a r n a h a l l i Ramaswamy. He felicitated veteran musicians R.Seetharam (vocal), Jayalakshmi Srinivasan(vocal) and A.V.Vekataramanaih (violin) with 'Kalajyothi' awards carrying a citation, a memento, a shawl and fruits. Middle-aged, brilliant violinist and a harmonium player B.Raghuram was presented with 'Nadajyothi' puraskar. Prizes were also dis-

tributed to Anupama Srimali(vocal), R.Karthik(violin), S.Ashok(mridanga), M.L.Rajiv(khanjira) and A.V.Sathyanarayana (violin) who had successfully participated in the 'concert-type competitions'.

After the formal function, B.Raghuram established an intimate rapport with the audience with his delightful harmonium play. Rewardingly supported by R.Achyuta (violin), N.G.Ravi(mridanga) and M.V.Sampathkumar Sharma (morsing), Raghuram demonstrated his artistic mastery over the instrument by rendering Hamsadhwani (Vatapi). The nuances of the raga and the intricate gamakas found right expression in his play. One could enjoy the sahitya bhaava too. That vouched for his

tarang is now a performing art by itself with few practitioners in India, the biggest market for these being the movies in which a dancer is shown dancing down an entire flight of drums to the notes of the tabla-tarang.

In south India we have a mind-boggling array of drums the most prominent being the mridangam used in every South Indian state and associated with the dance styles of Bharatanatyam, Kuchipudi natya and Mohini Attam. While the north Indian dancer in Kathak is apparently satisfied with one percussion instrument as accompanist, the south Indian dancer depends on not only the mridangam but also the chenda, the maddalam, the edakya, the morsing (or mukhaveena) with more than of these present during a performance of Mohini Attam, Kathakali, Kuchipudi natya while the Bharatanatyam dancer is

content with just the mridanga.

The relationship between the dancer and the drum is intimate beyond belief; it is as if an umbilical cord binds the two, one anticipating the other and being there at exactly the same moment in time when the other wants it. A mind-numbling series of point (when two sections of the orchestra play the same note at the same time they are said to be at point) are created when the dancer and the drum interact in dynamic styles like Bharata Natyam or Kathak. While daughters of rich fathers have more than one drum in the orchestra-the mridanga, the morsing, the ghata-the most interesting aspect that is sometimes lost on the audience is that there is a percussion instrument that is dancing too. That drum is to be found attached to the feet of the dancer who slaps the earth with her feet in much the same manner as the drummer

slaps the taut leather on either side. (So that makes it the second difference then. The ballerina does not use her feet like the drummer uses his hands.) With the diversity in drums it follows naturally that their playing techniques differ too. Most drums like the tabla, mridangam, pakhawaj, dholak, the khol, the kanjira are played with the bare hands while the ghatam-a pot made of clay mixed with metal - is played with brass rings around the fingers which are used to bring out the most amazing sounds from the belly of the earthen pot.

(To be contd.)

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THE WORLD OF PERCUSSION

One of the differences between Indian Classical Music and its western counterpart is the importance given to percussion in the former style. Percussion is the backbone of Indian classical music. Its importance is best expressed in the saying Shruti Mata Laya Pita (the microtone is the mother while tempo is the father).

Prominent among all forms of music and dance which depend on percussion is Kathakali where percussion is the only musical accompaniment to the verses sung by the singer while the actors go about representing the lyrical content of the songs.

The first thing a lover of Indian dance notices when he sees a performance of ballet is that the ballerina is moving her body to the melody while the Indian dancer moves her body to the beat. The beat which is provided by the drum. And what a variety of drum there is in India!

There is the tabla which the Kathak dancer dances to; legend has it that the table is actually the pakhawaj cut into two. Used by the dhruwad singer and the Odissi dancer, the pakhawaj has mythological roots and is the percussion instrument you see on the temple frescoes and stone carvings in caves. The pakhawaj apparently was created because an instrument was needed that could recreate the sound of Indra (the Hindu counterpart of Zeus king of Gods) as he moved through the heavens on his elephant Airavata.

Listen to the pakhawaj by itself or as it accompanies the singer or dancer and you will get the distinct impression of distant thunder or of the majestic gait of the elephant as it moves in a royal procession. While the pakhawaj produces the most satisfying bass sounds amongs the

drums of India. Its progeny the tabla can be played with greater speed. The technique of the pakhawaj allows for the performer to keep the drum with the playing surfaces parallel to the ground while the tabla is more like drumming on your table. This simple difference allows for greater speed in playing with the result that the tabalchi and the Kathak dancer are the fastest exponents of their respective arts.

The tabla is also used in an interesting incarnation. The baaya (the right handed one) which handles the treble notes, is used to create melody by arranging eight or ten of these pitched differently in a semi-circle around the tabalchi who then uses these to recreate the notes that the singer or instrumentalist has used. The tabla-



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DR.A.H.RAMA RAO HEADS PARISHATH

A Very well known philanthropist, staunch patron of music and dance, noted academician and an endearing personality Dr.A.H.Rama Rao has been unanimously elected as President of the prestigious music organisation Karnataka Gana Kala Parishath, an institution in which he has evinced a lot of interest and zeal to work. He has always supported the cause of classical music and dance in his own way.

Dr. Rama Rao and his wife Sudha Rao have been synonymous with the art and cultural activities. Besides sponsoring music and dance programmes and charities to religious and social activities and providing financial help to music institutions, Dr.Rao himself has been organising monthly music concerts for the benefit of the blind inmates of Sri Ramana Maharishi school for blind, Jayanagar under the banner of his Sri Rama Sudha Charitable Trust. The Trust along with the Bangalore Lalithakala Parishath holds annual festivals of dance, drama and music at Dr.H.N.Kalakshetra.

Dr.Rama Rao has been successfully implementing the literacy drive with his innovative methods. Children are educated and through them their entire family gets educated. This sort of networking in achieving the goal of literacy has been yielding rich dividends. Free clothing, food and shelter is provided to the needy and the campaign has reached even the weakest of the society.

His services as the secretary of the prestigious National Education Society have been remarkable. An ardent follower of Padma Bhushan Dr.H.Narasimhaiah, Dr. Rama Rao is very social and easily accessible. Married to Sudha Rao, herself a good singer and lover of music, he is a happy family man with two brilliant daughters.

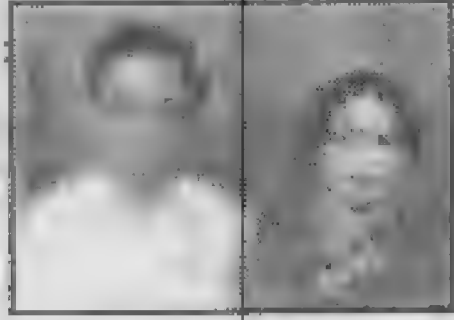
Dr.Rama Rao's services are recognised by one and all. He has been bestowed with the Kannada Rajyotsava award. He has also been a recipient of several awards and titles and honours presented to him by various Maths and organisations.

With his visionary leadership the Karnataka Gana Kala Parishath is sure to make great strides in its pursuit of music. Atleast now onwards, under his leadership and guidance the artistes of Karnataka would get their due at different levels.

Congratulating Dr.Rama Rao wholeheartedly on this elevation, GUNAGRAHI gratefully acknowledges his continued support in its sustained progress and development.

May his tribe increase!

- Karnataka Kala Sri Dr. M.SURYA PRASAD -



Dr.A.H.Rama Rao & Sudha Rao page

BANGALORE

Bharatiya Vidya Bhavana, Race Course Road, 6 P.M., Mar.21, Bharatanatya by Ranjini Ganeshan and students. **Srikantham Sangeetha Sabha and Saptagiri Bhajana Mandali**, week long music festival at Sri Raghavendra and Sri Aanjaneya temple 8th Cross Malleswaram, Bangalore 560003: Mar.25, R.K. Srikanthan(vocal). Mar.26, T.S. Satyavathy (vocal). Mar.27, Saralaaya Sisters (vocal). Mar.28, Loka V Shankar(flute). Mar.29, Ashok Hugganavar (Hindusthani vocal). Mar.30, Trichur Ramachandran(vocal) and Mar.31 Mysore R.S.Nandakumar(vocal). All programs start at 6.30 pm. **SRI RAMA SEVA MANDALI**, No 150, KHB Colony, Koramangala layout, Bangalore-560 095, **SRI RAMA NAVAMI CELEBRATIONS** - 2001, daily morning at 9.00 am pooja and adhishekha and evening at 6.30 PM music concerts at Indian Heritage academy hall (next to Bethany high school), Koramangala Police station, Sri Raghavendra swamy Temple), 6th Block, Koramangala Layout, Bangalore - 560 095: Ap.2, Nikhil Joshi(Guitar). Ap.3, R.Lalitha(Vocal). Ap. 4, K.L.Sheshidhar (flute). Ap.5, Ngarathna(Veena). Bharathi

CALENDAR OF EVENTS

Venugopal(Vocal). Ap.6, Dr.Sadanand (Vocal). Ap.7, N.Anatha Padmanabha Rao(Vocal). Ap.8, Nirmala Srinivasan, Coimbatore(Vocal). Ap.9, Chandrika.R(Vocal) and Ap. 11, Mambalam Sisters (Vocal). **MES Kalavedi**, MES college, Malleswara, Mar.17, 6.30 P.M., Nagavalli Nagaraj(vocal). **Sri Devagiri Sangeetha Sabha**, Mar.31, Suguna Varadachari(vocal), Ap.1 C.S.Sanjeev(vocal), Ap.29 T.R.Sadashivan(veena). **D.Subbaramaiah Fine Arts Trust**, Sri Ramamandali, 9th block, Jayanagar, Maruti Prasad(vocal). **Raga Sudhalaya**, Sri Ganesha Temple, BEL Colony, Jalahalli, Mar.31, 6.30 P.M., K.Nataraj(vocal). **Nadajyothi Thyagarajaswamy Sabha**, Sri Kannika Parameshwari Temple, Malleswara, Mar.22, 6.30 P.M. vocal recital by N.P.Vasantha. **Malleswaram Sangeetha Sabha**, GIPA, Malleswara, Mar.18, Vishalakshi Nityanand(vocal). **Per-cussive Arts Centre**, GIPA, Mar.25, 5 P.M., Rajalakshmi Tirunarayanan (veena).

MYSORE:

Gana Bharathi, Kuvempu Nagara, Mar.17, 6 P.M., R.Chandrika(vocal).



PHOTO QUIZ: Name this legendary vocalist:

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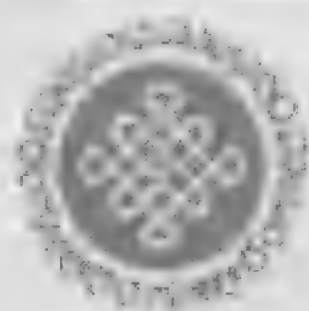
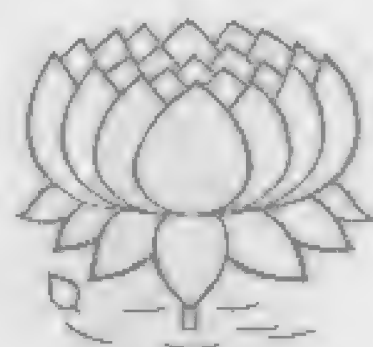
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from

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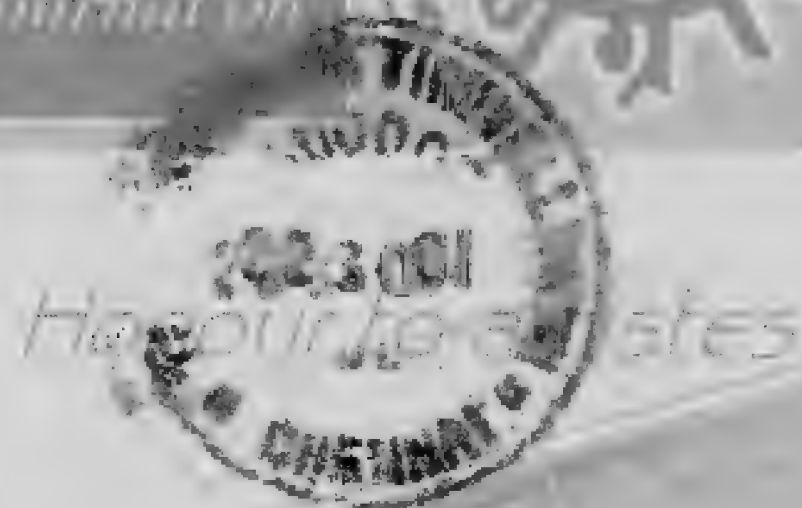
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The International Journal on
Music and Dance

Greetings



Dr. A.H. Ramarao



B.K. Choudhary, N.R. Ganesan

Karnataka Gana Kala Parishath Honours



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L. Bheemachar



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ಸುರಕ್ಷತೆ, ಶಾಂತಿ, ಸಮೃದ್ಧಿಯನ್ನು ಸಾಧಿಸಿದ ಕರ್ನಾಟಕ

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સાચું જોઈને સંસ્કારના નિર્માણમાં સહાય કરો

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ರಾಷ್ಟ್ರದ ಅತ್ಯಂತ ಪ್ರಗತಿಪರ ರಾಜ್ಯ - ಮುನ್ನಡೆಯಲ್ಲಿ ಕರ್ನಾಟಕ

● **કર્નાટક નાટક**

Karnataka Sangeetha Nrithya Academy Awardees

GUNAGRAHI's heartiest greetings to the following artistes who have been selected for this year's Karnataka Sangeetha Nrithya Academy Awards:

Karnatak Music: G.Thimmappaiah(Kolar), P.Ramaiah(Tumkur), A.S.Padma(Mysore), K. Manjappa(Bhadravathi) and Rajalakshmi Tirunarayanan, M.Venkatagiriappa, C.R. Mani, B.M.Sundararao, C.Ramadas, A.Rajachar, B.K.Chandramowli and M.A. Krishna Murthy(all from Bangalore). **Hindusthani Music:** Ustad Bale Khan(Dharwad), Ranganatha Thimmaiah(Uttara Kannada), Chennaveera Bannoora(Bijapur), Pampapati Swamy Govindamatha(Bellary), Anantha Sheradala(Belgaum), Saroja Anagarkar (Gulbarga), Shivakumar Kukanoor(Koppala) and Sharanappa Bastoor Bhajantri (Koppala) and M.R.Gautam, Leelabai Bhat, Gowrang Kodical, M.R.Rajasekhar(all from Bangalore). **Dance:** Vishwanatha Raj Kudkadi(Dakshina Kannada), T.N.Somasekhar (Mysore), Vanamala Kulakarni(Bellary), Sharada Umesh Rudra, Lakshmi Rajamani, Dwaraki Krishnaswamy, Ranganayaki Rajan, K.Natesh, R.S.Mani and M.Janardhan (all from Bangalore). **Sugama Sangeetha:** S.K.Vasumathi, Murali, N.S.Raman(Mysore), Phakeerappa Hoogar(Bagalkot), Vishwanath(Chamarajanagar), Eshwara Morgeri (Bellary), Indu Vishwanath, Bali and Shabbir(all from Bangalore). **Katha Keertana:** Shivamurthy Sastry(Gangavathi), Muragodu Krishnadasa and S.V.Srinivas(Bangalore). **Gamaka:** B.H.Nagarathnamma(Mysore), Mahadevappa Chimmal(Bagalkot), R.Shankaranarayana and Srinivasamurthy(Bangalore). **Horanaada Kannada Kalavidaru:** Dr.K.Vageesh(New Delhi), B.S.Matha(Goa). **Horadesha Kannada Kalavidaru:** B.K.Chandrasekhar(London). **Instrument manufacturer:** Shiva Musicals and Radal Electronics(Bangalore). **Organisation:** Karnataka Gana Kala Parishath (Bangalore). **Art critic:** Mysore V.Subramanya(Bangalore). **Musicologist:** T. Sharada (Bangalore). **Blind Artiste:** Lingaraja Gavayi(Bijapur). **Special Award:** Mysore Palace Band.

The award with a title 'Karnataka Kala Sri' and a purse of Rs.5,000/- will be presented on March 23 at Ravindra Kalakshetra.

Nadajyothi Awards presented

Sri Nadajyothi Thyagarajaswamy Bhajana Sabha presented its annual 'Kala Jyothi' awards to R.Seetharamaiah, A.V.Venkataramanaiah and Jayalakshmi Srinivasan at the valedictory function held at Sri Kannika Parameshwari Temple, Malleswara. B.Raghuram, a seasoned violinist and harmonium player too, was presented with 'Nada Jyothi Puraskara'. These awards were presented by the veteran parliamentarian Harnahalli Ramaswamy.

unblemished. Competently supported by J.K.Sridhar(violin) and Nagaraj(mridanga) he kept the lively tempo of the recital throughout the concert and won deserving applause from the rasikas.

Vivacious duet

This was followed by a vivacious vocal duet by R.K.Padmanabha and D.V. Nagaraja befittingly supported by S.Seshagiri Rao(violin), M.T.Rajakesari (mridanga) and R.A.Raja gopalan(ghata). Padmanabha stole the limelight and also shared the major part of the duet with his rich singing. Nagaraja shone forth in his limited role. One was surprised to hear a couple of phrases which fell oddly on the ears. The duet began with the evergreen Bhairavi atatala varna. Padmanabha is not only fond of Haridasa krithis in general and Vadiraja-krithis in particular but he has done a good lot of work in popularising them. This was once again proved correct when a Vadiraja composition in praise of Lord Ganesha 'Gajamukha vandisuve' was sung in detail adorned with brilliant kalpanaswaras. 'Nama kusumamritha' and 'Meluko Dayanidhe' in vilambakala appended with brief swaras

drew the special attention of the lovers of music for their sheer musicality charged with bhaava.

Padmanabha was at the helm of affairs when he presented a short alapana in Salaga Bhairavi for Thyagaraja's 'Padavi ni sadbhaktiyugaluni'. This audhava-sampoorna raga is derived from Kharaharapriya. The singers excelled themselves in the detailed presentation of Todi which was the highlight of the evening's duet.

Thyagaraja Gana Sabha festival

Sri Thyagaraja Gana Sabha together with Sri Mookambika Talavadya Sangeetha Kalashaale presented a music concert by Vidyabhushana in connection with Sankranthi festival. Happily accompanied by B.Raghuram(violin), Sudhindra(mridanga) and R.A. Rajagopal(ghata), he sent the overpacked auditorium into raptures with his emotion-filled melodious singing. He sang Devaranamas in good numbers. So to say, excepting the opening krithi in Sowrashtira raga and Rama nee samanamevaru(Kharaharapriya) the entire concert was devoted to Devaranamas

gleaned from the rich Haridasa Sahitya. "Krishna kripe maado'(Abhogi), 'Narayana'(Shuddha Dhanyasi), 'Kadagola taare'(Hameer Kalyani), 'Pillangoviya'(Mohana), 'Baaro bega'(Anandabhairavi) among others were charming. 'Kanda neeolu' was the ugabhoga which preceded 'Maneyakattidavaru' in Shuddha Saveri and 'Jagava suttu(ugabhoga) for 'Tampoore meetidava' in Sindhubhairavi left an indelible mark. Vidyabhushana concluded his concert with a mangala in Brindavana Saranga. In this devaranama-rich-format, the usual concert items like alapana, neraval and swaras naturally could only take a back seat.

A CORRECTION: In the January 2001 issue of **GUNAGRAHI**, on page 14, an inadvertent slip has occurred in the last line. We wish Sri Venkateshachar a long life, many more years of fruitful service to the world of music, health and prosperity.

-KUSUMA RAO

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Malleswara presented Shanti Rao's veena play which laid emphasis on the radiance of choice krithis presented. Saraswathi Ramachandran on the second veena had very little to offer either while accompanying Shanti or in her individual turns. In the agile and artistic company of N.Vasudev(mridanga) and B.N. Chandramowli

(khanjira), Shanti gave a fitting start to the evening proceedings and built the concert tempo with the rendition of 'Vatapi Ganapatim bhaje' embellished by kalpanaswaras. Thyagaraja's Nata pancharathna krithi 'Jagadanandakaaraka' raised the tenor of the earlier part of the recital. The artiste chose Arabhi for Dikshitar's fine krithi on Goddess Saraswathi 'Sri Saraswathi namostute' beautifying it with swaras. Her surveying of the raga Hindusthani Kapi was brief with the string of sancharas around madhyama sthayi being captivating. The raga swaroopa was further extended through 'Meevalla gunadhosha' followed by a neat swaraprastara. Selection of Devagandhari (Ksheera sagara shayana) surprised me. After Arabhi the effect of Devagandhari gets diluted. Shanti took up a prati-madhyama raga, Simhendramadhyama(Ninne nammitinayya), for a detailed

sketch. Her experience was well to the fore in the raga delineation. The neraval and swaras made deep impression on the minds of the listeners

Accomplished Ramadas

Vidwan R.K.Srikantan Trust held its sixth annual sankranthi music festival at Adarsha Bhavan, 15th cross, Malleswara for five days. After the inauguration ceremony, seasoned and brilliant harmonium player C.Ramadas established the credibility of his music with



the listeners with a well laidout concert. It is worthwhile to note here that Ramadas has been directly recognised as a Grade A artiste of Akashwani. An adept violinist too, his musical journey has been one of repeated success. It has been one of unremitting expansion, adventurous and varied. He has got the secret of Karnatak delight and a remarkable hold over a stoic

instrument like that of a harmonium. For, it demands lot of dedication and hardwork to produce subtle Karnatak gamakas on this harmonium. He has achieved this with his singular devotion. He proved that he is a virtuoso of high caliber.

Ramadas' solo recital had ruminative passages in it, musically rich and sharp and subtle in scale and phrasing, sometimes gentle and sometimes pleading and mellow but always clear in diction and command.

There were passages, which highlighted the magic of chords with knife-sharp movements that rang in the mind long after the concert was over and you had reached home. S h a n m u k h a p r i y a (Siddhi Vinayakam), Kapi narayani (Sarasasama dana), Bindu malini (E n t a m u d d o), A m r i t a v a r s h i n i (Sudhyamayi), Sri Ranjini (Maru balka; with a ragalapana, neraval and swaraprastara), a ragamalika Devaranama 'Baaro Krishnayya' (comprising Maand, Kapi and Jonpuri) and others were striking in sound, their clear Karnatak tone and colour gave the rendition a startling resonance that was

Rajaguru Smrithi

A two-day annual festival of music was presented under the banner of 'Rajaguru Smrithi' at Guru Nanak Bhavan in memory of legendary Hindusthani vocalist Pandit Basavaraj Rajaguru. Seasoned singer and a prominent disciple of the late Panditji, Pandit Paramshwar Hegde who has been rendering his Guru Dakshina in this form, this time did a praiseworthy job of it by inviting and giving an exposure to the brilliant talents of North Karnataka. The presence of Rajaguru's wife added to the devotional fervor.

The curtain of the festival raised with a classic vocal recital by young Kaivalya Kumar Gurav. Marwa, one of the most popular Hindusthani ragas, was delineated in two speeds. 'Piya more anatha' was rendered in a beautifully drafted delineation. Kaivalya ri dha and ma dha sangatees were pleasing to the ears. Likewise his halts on ri and dh gave a characteristic charm to the ragaswaroopa.

Next he sang Gavati(also known as Bheem) and portrayed it in its totality by his meaningful pakad or diagnostic swara combinations. It was also pleasing to hear him highlighting the vadi and samvadi in a measured manner. Singing of a Haridasa composition was highly impressive. Ravindra

Katoti(harmonium) and Rajendra Nakod (tabla) lent excellent support.

In the second programme of the evening, D.Kumar Das presented his credentials as an expert vocalist. He had on his agenda Puriya Kalyan and Hameer.. He proved his mettle by singing a Purandaradasa pada 'Kelano Hari taalano' followed by a Akkamahadevi vachana and a Hindi bhajan. He laid the right emphasis on the bhava by enunciating the text of the songs meaningfully. Vyasamurthy Katti (harmonium) and Gopala krishna Heggade(tabla) imparted a seasoned support to the singer.

Promising Jayateertha

Young Jayateertha Mevundi, hailing from a family of musicians, virtually swept off the rasikas by the multi-directional mobility of his throat, technical acumen and not the least his fine sense of melodic beauty. In his morning concert held on the second day of the Rajaguru Smrithi, he showed promise of doing well in the coming days. He sang in a melodious voice. All his swaras were in place and tuneful. His enunciation of Lalith, Sohani Bhatiyar(Kannada bhakti geeth 'Neene ballidanu') spoke well of his systematic training. This was borne out by his correct paces in both

tetrachords of his Lalith and Sohani Bhatiyar and his adept and graceful treatment of the concordant notes. A greater variety as well as a more sustained effort marked his tanas. Ravindra Katoti(harmonium) and Udayaraj Karpur(tabla) enriched the recital with their seasoned artistry.

Venkateshakumar's class

Venkatesh Kumar of Dharwad sang enthusiastically Deshi, Gaud Sarang and Patadeep ragas(with a vachana 'Chakorange Chandramana chinte'). The very mobility of his throat(more pronounced in tanas) lent stability and steadiness to his classical singing. Apt and appropriate melodic variations prettified the even texture of his music. He goes for the familiar but makes it come alive through the impact of his steady voice and feel for the musical usage. This could be observed in his rendition of compositions in vilambit and drut. One could take note of the perfectly legitimate variations in laya. Vyasamurthy Katti (harmonium) and Gopalakrishna Heggade (tabla) were the accompanists.

Radiant Shanti

MES Kalavedi,

The episodes of Drawpadi maana samrakshana and Kucheloddhara were meaningfully elaborated in a fine gestural language. Kiran in his solo turn was a picture of grace in the depiction of the famous Tulasidas' bhajan 'Sri Ramachandra kripalu bhajamana' in Pooriya Dhanasri. The Ahalya shaapa vimochana and Shabari moksha came off best, obviously because the theme was less complex and Kiran's abhinaya was ingenuous.

Keeping up a fine madhyamakala tempo it was next Sandhya's turn to present her credentials as a refined dancer. She did it by enacting the traits of Krishna on the basis of a Purandaradasa pada 'Kadagola taarena chinnave' set to two ragas. An able orchestral ensemble comprising D.S.Srivatsa and Neela Ramanujam (vocal), Ramya Janakiram (nattuvanga), Bhavani Shankar (mridanga), Mahesh (flute), Madhusudan (violin) and Srihari (morsing) extended a viable support.

The couple joined by a young group of dancers trained by Ranjan Mullaratt in Kalaripayattu, presented a jugalbandhi of Bharatanatya and Kalaripayattu. The Kirans correspondingly translated those flowing leaps, jumps, and acrobatic

feats characterising the popular martial art of Kerala 'Kalaripayattu' into Bharatanatya vocabulary. The exploration paid off rich dividends. Srivatsa's vocal refrain and recitation of jatis had an amazing clarity. The story involving a pregnant deer, hunter, tiger caught in a forest, popularised by Dhananjayan was reenacted in this encounter. Sumana, Vidya Shimladka, Mayuri Upadhyaya, Madhuri Upadhyaya, Chitra Srishylan, Kanakirani, Ajay Vishwanath, Sudarshan, Devaraj, Sathyanarayana and Raju exhibited their grasp of the Kalaripayattu form.

Child Prodigy

Without doubt it can be said that N.S.Jyotsna who is



just 11 year old is a child prodigy with a bright future. She sang with great confidence and competence at the Indian Institute of World Culture, Basavanagudi in a short recital. That she has had a firm grounding in

Carnatic classical music under the guidance of her Guru Chitra Chari was evident in her vocal recital. Appropriately accompanied by Mohana Nagaraj on violin and Jagannath Rao on mridanga, she gave a praiseworthy of her talents.

Jyotsna negotiated the nuances of the classical music in an amazing manner. Her rich manodharma came to the fore in the rendition of alapana, neraval and swaras. She moved from one sthayi to the others and covered the entire gamut of the ragas that she had selected to sing. The gamakas were properly held. Her voice was well tuned to a higher pitch and the child-vocalist amazed the audience with her unhurried and almost-perfect diction and modulations. The selection of compositions was another notable point. The krithis like 'Ramaninne nammira', a ragamalika krithi 'Ranjani mridupankaja' comprising ragas suffixed with 'Ranjani' (like Ranjani, Sriranjani, Megharanjani, Janaranjani etc) with a rhythmically attractive chittaiswaras, a Purandarada composition in Sri raga 'Bandanene', a Tiruppavai by Andal (befitting the Dhanurmasa season) and others established an intimate rapport with the audience.

has spawned and nourished a classical tradition denies the artiste certain something that she has to keep in touch with for retaining the vitality in her art. The continuous tension of push-pull factors, in which an artiste operates in her home surroundings, are in a way necessary to spur her on to greater efforts to outwit her trendier rivals, so to speak.

After witnessing their presentation of a dance-drama woven around Ramayana at Ravindra Kalakshetra under the banner of 'Kala-Nadam' of Narthan Academy of Dance and Music(NADAM) led by dancer Nandini Mehta, I was convinced that the mother-daughter combination has been doing extremely well in keeping up the tradition of Bharatanatya. While Malathi gave out her best both as a choreographer and dancer her daughter Lakshmi did proud to her mother-Guru as a merited dancer. Though she is brought up in an alien atmosphere and surroundings, she proved that she is no novice to Indian classical ethos and dance. The only one thing I missed in her dance was that the occasional smile which could have added more beauty to her dance.

The Valmiki Ramayana as set to music by L.S.Narayana swamy Bhagavata and reset by singer Srivatsa was the

base for the unveiling of the tale of Rama. Though Malathi had to make-do with the local dancers for various characters, I felt that the selection needed a review. The dancer who donned the role of Hanuman did a remarkable job of it by covering the entire stage of Ravindra Kalakshetra with his brisk movements and leaps and jumps.

Rama and Chandrika's Karnatak feast

P.Rama and R.Chandrika, staff artistes of Akashwani, Bangalore faithfully presented their talents at Bangalore Gayana Samaja. Flanked by seasoned violinist S. Seshagiri Rao(violin) and other percussionists, both of them displayed a remarkable manodharma and served a true Karnatak-feast. They gave delectable delineations of traditional ragas like Kalyani (Pankaja lochana), Madhyamavathi (Naadupai) and Hindola(for a raga, tana and pallavi in two kalai adi tala). Rama's singing had rare and attractive dance-bani and Chandrika was able to vent out her talent and skill through her rich voice. Chandrika and Rama scored well and gave a splendid account of themselves in the elaboration of Kalyani and Madhyamavathi respectively. S.Seshagiri Rao on his violin was his usual compe-

tent self. He was technically and musically well equipped.

Artistic Kirans

Agile and dynamic dancer Kiran Subramanyam along with his fair and lissom wife Sandhya Subramanyam established an intimate rapport with the audience with their neat and expressive Bharatanatya duet at ADA Rangamandira held under the banner of their own Rasika Academy of Performing Arts. Their efforts in presenting a tasteful and tidy Bharatanatya recital bore fruit.

According to their tradition of their Gurus Dhananjayans, Kirans began with a Mallari in Nata raga and trishra followed by a shloka drawn from Aditya Hridaya(Revathi raga) eulogising the Lord Sun. The utplavanas, bhramaris and adavus in their artistic and innumerable varieties caught the attention of this rasika. The nritya, nrithya and abhinaya with a facile footwork had shapely adavus. Angaabhinaya as also mukhaabhinaya glowed forth in the rendition of the popular Lalgudi Jayaraman's varna in Charukeshi raga 'Innum enmanam ariya'. With and idol of Lord Krishna placed at the backdrop, they graphically portrayed the great attributes of the Lord Krishna.

REVIEWS

BANGALORE

Delightful Arudra-2000

Ponnambalam led by a talented danseuse Ranjani Ganeshan Ramesh presented a two day 'Arudra-2000' fourth annual festival of dance at ADA Ranga mandira. A Bharatanatya-Kuchipudi natya jugalbandhi recital featuring Ranjani Ganeshan Ramesh and Deepa Shashindran brought into light the salient features of each dance form. It was a delight to watch them taking to the stage and their feet planted in the traditional soil of two classical dances and their eyes set on all that the modern jet-setting dance scene can bring. Ranjani with a slim figure and form and being an alumnus of Kalakshetra could not hide her allegiance to it.

Deepa also rose to the occasion. Her typical Kuchipudi natya gait and swing and her constantly changing levels with toe-heel manipulations and her unlimited dance vocabulary of movements and rhythm sent the rasikas into raptures. The duet began with a nrittanjali and nritta set to Vasanthi and Hamsadhwani ragas (chaturasra ekatala) followed by a shloka on Vishnu 'Shantakaaram bhujaga

shayanam' and a Swati Tirunal varna 'Shankara Sri Girinatha prabho' in Hamsanandi raga. The enormousness of Lord Shiva is described in this varna. Ranjani and Deepa reenacted such episodes, which highlight His greatness.. To crown her rendition, Deepa danced on the brass plate with ease and confidence. The emotional vaulting of the nayika expressing her feeling for Lord Shiva reached the higher heights. The benevolent and fiery aspects of the Lord got etched with vigour and clarity. In them, the geometry of dance got foregrounded. The selection and execution of Sri Jagannathashtakam by Sri Adi Shankaracharya was a thing to behold. Praveen Kumar and Anjana (nattuvanga), D.S.Srivatsa and Srishukha (vocal), Shankararaman (veena), Mahesh (flute), Gurumurthy (mridanga) and Prasanna Kumar (khanjira) lent a lively support.

Padmini Ravi captivates

A versatile dancer-Guru Padmini Ravi captivated the rasikas with her explanations and execution of a Kabir bhajan with tale of Rama as its theme. Aided by a re-

corded music (Desh raga), she unfolded the story in the format of a varna what she called 'Margam' with a balanced nritta and nrithya. Sparkling, evocative teermanas and intelligent abhinaya were the mainstay of her dance statements.

Malathi and Lakshmi impress

Guru Malathi Iyengar and her daughter Lakshmi Iyengar of Rangoli Foundation of California, USA, the



NRI dancers who are settled abroad and whose sojourns to India are restricted to performing schedules. Constant travel and exposure, it is said, gives a cross-cultural sensitivity which helps the artistes in their art. More often than not, however, one finds that long periods away from the cultural soil which



FROM THE EDITOR GENERAL

Whither Padma Awards....

There was a shock and disappointment when this year's Padma awards were announced by the Government of India on 26th January. Karnatak music has got just two awards in the form of Lalgudi G.Jayaraman and Dr.L.Subramaniam getting the Padma Bhushan. Considering the immense and varied contribution of Lalgudi Jayaraman with a distinguished career spanning more than six decades he should have been given the Padma Vibhushan

Dr.L.Subramaniam deserves the award for his worldwide reputation, brilliance and great talent and skill.

GUNAGRAHI congratulates both of them for their accomplishment.

More shocking and disappointing news was that none of the maestros of Karnatak music from Karnataka were thought of for any of the Padma Awards. It is worth noting that there are atleast three such great and veteran virtuosos who have done (still active in the field) almost everything that a pioneer can do over a span of 60 to 70 years. They have so much of experience, skill, stature and high standing within India and abroad that there is no reason why they could not be considered on par with the other awardees.

It was also startling to note that no Karnatak musician from any part of the country was considered for this year's Padma Shri award!!.

This clearly shows the unthoughtfulness of the Government. Was this due to a lapse on the part of the State Government which could not assert its claim? Or is it the step-motherly attitude of the Central Government towards the artistes from Karnataka?

One wished the sanctity of these awards is not lost due to undesirable politics and impartial and pertinent norms are set up for selection of the awardees. It is hightime that the Governments should introduce special schemes and awards to the cultural ambassadors and promote our rich tradition and culture.

Bharatha Rathna to Ustad Bismillah Khan

The great Shehanai-nawaz Ustad Bismillah Khan has been appropriately selected for the award of Bharatha Rathna. The octogenarian Shehanai wizard has struggled hard to reach great heights. A winner of numerous awards and titles, Khan Saheb has become synonymous with this auspicious wind-instrument. His allegiance to tradition is marvelous. He has trained a good number of students too. His performances throughout the world have won him a great following. **GUNAGRAHI** greets him on this momentous occasion.

—Karnataka Kala Sri Dr. M. Surya Prasad



Dr.A.H.Rama Rao & Sudha Rao page

CALENDAR OF EVENTS

Bangalore

Bharatiya Vidya Bhavan, Feb.18: 6 P.M.: Haridasa Namana presented by Hamsadhwani Creations. R.K.Srikanthan(vocal) and Dr.Sukanya Prabhakar(vocal). Feb.23, Nataraja Nrithyotsava, Udaya Krishna Upadhyaya(Bharatanatyam) and Udayakumar Shetty(Odissi). Feb.24, Cultural Programmes to mark the 4th anniversary of Bhavan's School of Visual and Performing Arts. **Percussive Arts Centre**, Gokhale Institute of Public Affairs, N.R.Colony: Mar.10 & 11, 10 A.M.: Taalavaadya Seminar— Folk Drums of Karnataka. **Every Friday Cultural Evening Programmes**: Feb.16 Atma Venkatesh(Hindusthani Vocal), Feb.23. S.N.Nandana(Bharatanatyam). **Malleswaram Sangeetha Sabha**, Gokhale Institute of Public Affairs, Malleswara: Feb.18, 4.15 P.M.: Mrinalini Menon (Vocal). Feb.25, 6 P.M.: Vidya Venkataram(Bharatanatyam). **Aradhana Institute of Bharatanatyam**: Ravindra Kalakshetra, Mar.1, 6.30 P.M.: Rangapravesha by Rashmi Nagaraj. **Thyagaraja Gana Sabha Trust & Mookambika Talavadya Sangeetha Shaale**, Vani Vidya Kendra, Rajajinagar: Feb. 24, 6.30 P.M.: Veena Prakash and

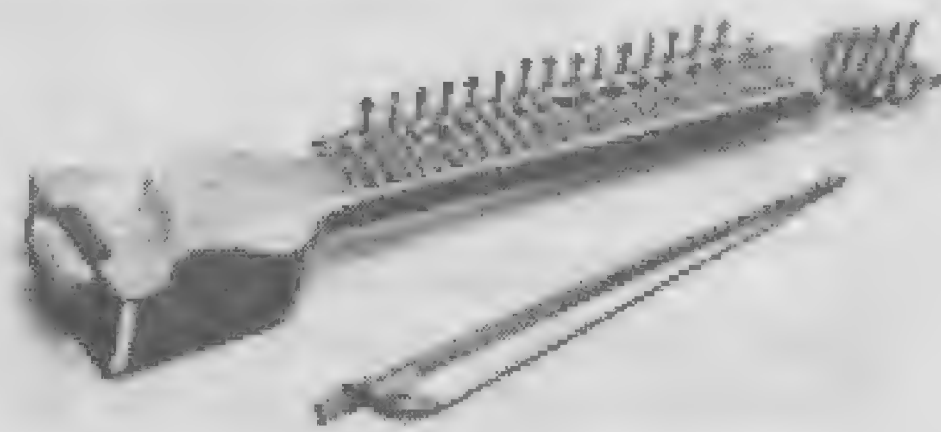
Archana Rajiv(veena duet). Feb.25, Sri Thyagaraja Purandardasa Aradhana. **D.Subbaramayya Trust**, Feb.25, 5.30 P.M. Sri Ramamandali, 9th block, Jayanagar: V.K.Raman(flute) **Nadajyothi Sri Thyagarajaswamy Bhajana Sabha**, Sri Kannika Parameshwari Temple, Malleswara, Feb. 23, 6.30 P.M.: Manjulavani(vocal). **MES Kalavedi**, MES auditorium, Malleswara: Feb.17, 6.30 P.M.: Rudrapatnam Brothers(vocal duet). **Ananya**, Ananya auditorium, Malleswara, Feb.24, 6.30 P.M.: Mysore Nagaraj and Mysore Manjunath (violin duet).

MYSORE:

Gana Bharathi, Veene Seshanna Bhavana, Kuvempu Nagara, Feb.19, 6 P.M.: R.K.Padmanabha and D.V.Nagaraja(vocal duet). Feb.24, 6 P.M.: Anniversary celebrations: Programmes by the students of Gana Bharathi. Feb.25, 6 P.M.: Nartana Namana by Rasavrinda Kalavidaru led by Nandini Eswar. Mar.3 & 4, Annamacharya krithis by Annamacharya Project, Tirupathi. **Shruti Manjari Pratishthana**, 580, P&T block, Aniketana, 9th cross, Kuvempunagara: Neeraja Achyutarao(vocal).

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GUNAGRAHI INDIA

The Cultural People

V. Krishnan Page

A look at the cultural scene in India. An Ustad or Pandit gives a concert and the hall is half empty. A large number goes to a well advertised show and the programme is a wash-out!

Talented artistes find no avenue to the top. Favouritism, mismanagement and red tape often stifle or shroud brilliance. Artistes piled with paper work, cultural shows earn a din reputation. There is talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions, for artistes' ignorance and bad public relations are evident. talented artistes are not promoted at the right place at the right time.

The solution: evolution of an impresario system.

GUNAGRAHI INDIA is a vital link between the artistes and the programme sponsors, government agencies, private companies and salaried, taking on the workload that goes into conducting a cultural programme—fixing the venue, getting the right audience, looking after the artistes, taking care of the minor but vital details like aesthetic stage decor, pleasing background music, good compering, lights, living quarters, costumes and seeing to a million organisational details that neither the artiste nor the agency would be competent to handle. To effectively interact with the artistes and sponsors for the success of every cultural programme, **GUNAGRAHI INDIA** offers its services whenever called for.

GUNAGRAHI INDIA is a pioneering project hoping to tremendously improve the quality of the cultural programmes and acceptance of impresario by everybody in the cultural field. It will signify the development of maturity and professionalism that the cultural scene lacks at the moment.

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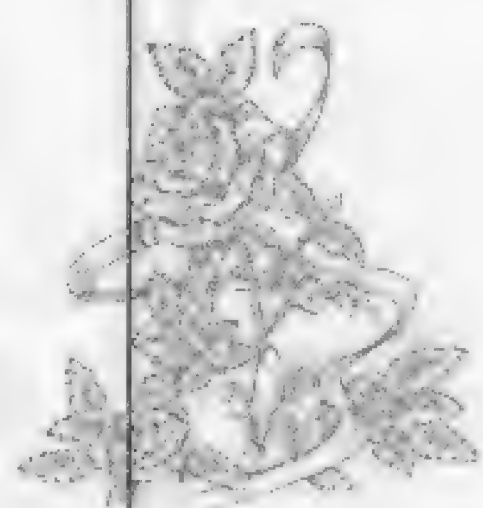


Ustad Bismillah Khan



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G. Nataraj and three others. K.C.Rama murthy, director, Dept. of Kannada and Culture presided over the valedictory function and honoured K.V. Narayana, V.L.Venkata ramanaiah and H.P.Ramanna.

Veene Seshanna krithis

The first day's concert by M.G.Sulochana under the title of 'Eka Vaggeyakara Sabha' featuring Vainika Shikhamani Veene Seshanna's krithis fell short of expectations. A Swarajati(Behag) and a varna(Saveri) was followed by krithis in Gamanashrama and Vachaspathi. The recital ended with a tillana. **B a s a v a n a g u d i** G.Nataraj(violin), Anur Dattatreya Sharma (mridanga) and

Srihari(khanjira) were the accompanists.

Confident Amit

Amit A.Nadig gave a confident flute recital in the happy company of J.K. Sridhar (violin), M.T.Rajakesari (mridanga) and M.A.Krishnamurthy(ghata). Amit has bagged the 'Kishora Pratibhe' award instituted by the Govt.of Karnataka. 'Nee dayarada'(Vasantha B h a i r a v i), 'Gnanamosagarada'(P o o r v i k a l y a n i), 'Jesidnadella'(Todi) and 'Aparajithe' (Kannada) were some of the krithis played by him which had a praiseworthy maturity and melody. Raga, tana and pallavi('Apaara Karuna Murthy Thyagarajam') was in Kambhoji raga set to mishra tripata tala was handled well.

Varied fare

Bellary M. Raghavendra ably supported by A.V. Sathyanarayana(violin), N.G.Ravi (mridanga) and Srishyla(ghata) offered a rich and varied fare combining wellknown and little known ragas in his concert. 'Vanchitonu' (K a r n a r a n j a n i), 'Tolijanmamu'(Bilahari) with interesting swaras in khanda chapu tala was interesting. Though one felt difficulty in identifying the rare raga 'Kantamani' it was rendered with full bhava. Raga, tana and pallavi('Sarvabhowma namasthe Thyagaraja Guru') was rendered in Kambhoji raga. He sang some of the compositions by his father late Venkateshachar.

-KUSUMA RAO

--- With best wishes ---

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Malathi Iyengar and Mohan mesmerize

This was followed by an excellent 'poetry-dance' session. A highly talented and accomplished dancer-Guru Malathi Iyengar, artistic director of Rangoli Foundation for Art and Culture, California, USA, along with K.Murali Mohan and a versatile painter BKS Varma regaled the lovers of dance with an imaginative programme. How an interaction between poetry and dance could be an interesting proposition was highlighted through this programme. An interactive visual poetry and painting experience explored by these artistes fascinated the audience. Though this type of programme was nothing new for the Bangaloreans, the use of English poetry evoked special interest.

Vidya read Dr.Maya Angelou's famous poem 'The Caged Bird sings'. Malathi

Iyengar explored beautifully the lyricism of Bharatanatya and interpreted it literally and metaphorically too. The theme is about the plight of a free bird and the song of freedom articulated by a bound and caged bird. Malathi's jumps and elevations (to the strains of Abhogi raga) were very neat and correct. Her Bharatanatya walk was a gracefully executed movement. She never tended to remain anchored to a small area while dancing. Instead, she covered a larger area of floor space on the proscenium stage. Young Kathak performer Murali Mohan provided a fitting match for Malathi. He glided through the stage and his Kathak-accent was firm and fine. The import of the poem was rewardingly carried to the rasikas. BKS Varma drew the picture of a flying bird with a sewing thread dipped in paint. Another poem was also interpreted in the same manner. Murali

and Malathi excelled each other in their respective dance-suites (to the strains of Kamayardhini) but the image drawn by Varma could not be related to the theme. The jugalbandhis between Malathi and Murali, Murali and tablaji (Praveen Rao) and Malathi and the mridangist (Bhavani Shankar) had a professionalelan. Altogether it was an experience to cherish.

Artistes honoured

A three-day music festival was held under the aegis of Sri Thyagaraja Gana Sabha and Sri M o o k a m b i k a Talavadya Sangeetha Kala Shaale at Vani vidya Kendra in connection with the 29th anniversary of the Kala S h a a l e . A.R.Chandrashasa Gupta, Secretary, Dept.of Kannada and Culture, honoured veteran violinist B a s a v a n a g u d i

fications of Bharatanatya and Kuchipudi natya getting explicated. The way the dance as a temple ritual was highlighted deserved full marks. Vyjayanthi made an indelible mark as a skilful choreographer and director of music and costumes. Her dancing was also of a high standard. Vyjayanthi's disciples Sushma, Vratha, Hemabharathi, Hemasundari, Vidya, Yashawini, Ganesh, Kiran, Shashi, Vinod, Sathya, Prateeksha, Kavya, Shruti, Meghana and Karishma did proud to her. The thorough rehearsals that they had had got reflected in the overall presentation. The elaborately presented Dasha Dikpaalaka vandana with jarjara was a visual treat. The presiding deities of each of the ten directions were saluted with all details.

A contemporary theme on 'Aids rehabilitation awareness' followed in the classical

dance vocabulary. All about the dreaded disease of Aids was depicted. The purpose of creating awareness about the Aids and an attempt of infusing confidence in the victims seemed to have been achieved. Karnatak ragas like Amritavarshini, Sama, Saranga etc, were meaningfully used. The recorded music was appropriately handled. After witnessing the presentation one could deduce that important messages could comfortably conveyed through the medium of classical dance.

Rich music

Richness of music, lyrics in different languages drawn from different sources including Vedas, lighting, effects including the usage of slides et al, enriched the portrayal of 'Unity is Bliss'. Scripted, conceived, choreographed and directed by Vyjayanthi Kashi, the inmates of the Kamataka

Welfare Association for the Blind gave a thrilling display of their inherent talents. Though their mukhijas left much wanted in respect of expression or communication, technique-wise they seemed to have done better. They performed with a practiced-precision.

The rendition began with a Rig Vedic hymn and the creation of 'pancha bhootas' (five elements-the sky, wind, fire, water and earth) was unfolded in different scenes. These five elements make up for a human body. As long as there is cohesion among these elements, the body will be fit and fine. So also unity among people and countries of the world will ensure peaceful atmosphere. The message was fruitfully served in a dance-drama format. The technique and artistry of the classical dance was well sustained.

Papanasham Shivan's famous varna 'Swami naan undanadimai' in ragamalika and ticklish trishra eka, was aired in all its majesty. The devotee prays to Lord Nataraja saying that I am your Dasa. Why don't you to come to me and bless me? Priyanka delivered the theme to the best satisfaction of the lovers of dance. Her abhinaya talents became more pronounced in the depiction of a Kavi Subramanya Bharathi's 'Teerata viliyaata'. She concluded her recital with a Lalgudi Jayaraman's tillana in raga Tillang and adi tala. Guru Padmini Ramachandran's nattuvanga and occasional singing added extra strength to the recital. Jahnavi Jayaprakash (vocal), Narasimha murthy (flute), Janaradhan (mridanga) and others comprised an useful orchestra.

Confident Shanthi

Dr. H.J. Shanthi rendered a Bharatanatya

recital at Indian Institute of World Culture which was marked by her confidence and conviction. Trained by Sandhya Keshava Rao of Nrithya Vidya Nilaya, Shanthi had the traditional item on her agenda. She opened with a ragamalika Todayam and Kauthuvam appended with a shloka on Goddess Saraswathi 'Ya kundendu tushara hara dhavala'.

A shabda addressed to Lord Shanmukha 'Adumaiyalinda' was portrayed in an expressive dance language. Her abhinaya was successful in reaching the import of the composition to the audience. The depiction of a virahotkhanthita nayika through the navaragamalika varna 'Swamiye azhaituva' yielded mixed results. Sometimes her opened-up ardhamandalis distorted her dancing lines. A couple of hand and neck movements also

needed honing. But she scored well in the abhinaya and nrithya. Moving briskly on the stage she responded well to the lyrics sung by her Guru. Sandhya Keshavarao sang and conducted the recital well with her neat nattuvanga. Dwarakath (violin), H.S. Venugopal (flute), Janardhan (mridanga) and Aneesh Keshavarao (khanjira) were the able accompanists who supported Shanthi.

Victorious Vyjayanthi

Seasoned danseuse Vyjayanthi Kashi held an interesting two-day dance festival entitled 'Festival of Messages' at ADA Rangamandira under the banner of Shambhavi School of Dance. It was indeed a bold attempt at exploring the possibilities of classical dance. To a major extent she was successful too. It was a delightful experience to witness the varied rami-

R E V I E W S

BANGALORE

Namitha began her recital with Poorvaranga and Pushpanjali. Gracefulness, clarity of lines and movements and a good symmetry in dance made Namitha's jatiswara (Vachaspathi raga) an impressive one. But one felt that her leg movements could have been restricted and more meaningful. Dwaraki Krishna swamy's varna in Hamsanandi raga ('Sri Devi Vagdevi') was naturally, the core of her Bharatanatya recital. While portraying the varied attributes of the tri-Devis, she froze into attractive poses and handled the nritta in a professional way. A special mention is much necessary about the inclusion of two Kannada poems one by the great Tunga Helavana Katte ('Etha Linga Devasiva') and the other by

Kuvempu ('Nartisidalu'). Well tuned to music by Dwaraki Krishnaswamy, Namitha could carry the import of the lyrics striking the right chord in the hearts of the rasikas. She concluded with a Patnam Subramanya Iyer's Khamach tillana which was marked by a demanding nritta. Guru Sundari Santhanam wielded the cymbals in an inspiring manner. Bharathi Venugopal and Shradda Sameer kumar's vocal support could have been more compatible. Ashwatha narayana (flute), Chandrasekhar (violin) and Tulasiram (mridanga) were the other accompanists

Admirable talent

Priyanka Raghavan did proud to her Guru Padmini Ramachandran by admirably demonstrating her talent and skills in Bharatanatya at Sri Odakkattu Mutt. She was performing for Sri Guruvayurappan

Bhajan Samaj Trust's 3rd Sharadotsava coinciding with the 25th year celebrations of her alma mater Natya Priya led by Padmini Ramachandran. That Priyanka is a gifted dancer and her dedication to the dance form is complete was evident in her almost one-hour's recital. The inbuilt grace, speed and control exhibited by her while executing the complicated jatis, negotiating the different nadais, graceful utplavanas and bhramaris were amazing.

The dancer saluted the Lord of Obstacles through a GNB composition 'Vara Vallabha Ramana' set to Hamsadhwani raga. The ever-popular Kamalamanoohari krithi 'Kanjadalaayataakshi' was taken up for detailed delineation to portray the beauty of the Devi in all Her manifestations.

Since Nātaka was the type of Rupaka, which depicted variety of situations and characters and their interactions, such interpolation of the Lāsyangas must be possible. Some of the Lāsyangas resemble individual items of today's repertoire of different dance styles, especially Bharata Nāṭyam.

Mārga and Desi Lāsyanga in Nrittaratnāvali

Jaya Senapati in his Nrittaratnāvali, in the first chapter, mentions two types of Nritta as Lāsyā and Tāṇḍava. He further speaks of the ten (or twelve) Lāsyangas, same as those given by Bharata.

Jaya Senapati's Desi Lāsyangas

After Nāṭya Shāstra was written by Bharata, a time span of almost ten centuries had been passed by the time Nrittaratnāvali was written by Jaya Senapati in the 12th century AD. Additional varieties of movements, poses and sequences had started getting formed and were called Desi, keeping Nāṭya Shāstra as Mārga or the basic. Also, the regional dances and modes of dancing were included under the Desi category. Under the Desi category, Jaya has given forty-

six lasyangas. There is a difference between the ten (or twelve) Mārga Lāsyangas and these Desi Lāsyangas. The former are actually themes in themselves and can be performed as individual items. The latter are a compilation of all possible features, which add grace, beauty and harmony to a dance performance. Every minute detail regarding music, movement, rhythm, poetry, starting, finishing, pausing, bending, lines and curves, etc. is well thought of and seems to be describing the ideally graceful dance. Let us understand some of Jaya's Desi Lāsyangas.

Saushthava

Saushthava is the beginning stance of a danceuse, where she keeps the distance of 4 or 8 or 12 Angulas between her thighs and knees and bends her body in three places. Dance should be done according to the wish of the king, but there should not be anything, which is considered improper in dance. This type of standing position can be found in sculptures all over India and almost all classical dance styles of today. Kathak seems to be an exception where the basic stance is different with an erect body.

Jaya has given the exact distance to be kept between the dancer's thighs and knees. It can be taken as the distance between the two feet, the thighs and the knees should be kept 4 angulas, 8 angulas and 12 angulas, respectively. It resembles the half-sitting position of a Bharata Nāṭyam dancer of today.

Dala

Like a water drop on a lotus petal, moving delicately because of light breeze, when the dancer very softly starts her body movement, it is called Dala. It resembles the delicate movements of Kathak style, where the dancer controlling her breathing does attractive eyebrow movements while her body delicately swings from side to side.

Lāli

Lāli is the joy created because of the perfect harmony with the accompanying music. In Lali there is a graceful movement of the limbs of the face in accordance with the rhythm. This type of prominent movement of the eyebrows, lips, chin, eyes can be seen in today's performances of Mohiniattam.

(Contd. in the next issue)

Lāsyangas given in Nāṭya Shāstra. Hence, for a classical dancer of today, it is an interesting and revealing study of Lāsyā and Lāsyanga and should definitely benefit her not only in gaining more knowledge about the repertoire, but also aiming at a perfect performance. The present day dance styles like Bharatanāṭya, Kathak, Odissi, Mohiniattam and Kuchipudi clearly use the mode of presentation akin to Lāsyā or the Kaisik style and many themes portrayed are obviously rooted in the Lāsyangas given in Nāṭya Shāstra. Hence, for a classical dancer of today, it is an interesting and revealing study of Lāsyā and Lāsyanga and should definitely benefit her not only in gaining more knowledge about the repertoire, but also aiming at a perfect performance.

Mārga Lāsyā and Lāsyanga in Nāṭya Shāstra

Bharata has mentioned in his Nāṭya Shāstra ten types of 'Rupakas' i.e. plays. After explaining the characteristics of each of these ten types, he mentions that there are other ancillaries known as Lāsyanga to be attached to Nāṭaka (one of the ten types of plays), they are originated from Nāṭaka. Each one of these Lāsyangas has a form similar to that of Bhāna (one of the ten types of plays) and

to be played by one person. Its theme is to be inferred like that of the Prakarana (one of the ten types of plays) and should relate to the subject of a loving intimacy with the beloved. According to Bharata, Nāṭaka has a theme of a well-known story, depicting the conduct of saintly kings, the effect of their personal joys and sorrows representing different Bhāvas and Rasas. The theme of Prakarana is an imaginary plot by the poet, it need not necessarily depict the stories of kings, etc. Let us now understand a few of Bharata's Lāsyangas.

Geyapada

The heroine is seated in the midst of her musical instruments but the singers go on singing the Geyapada (sample song) without playing on the instrument. This is called Geyapada. It is further mentioned that if a woman sings a song in praise of her beloved in the sitting posture, but with the gestures of various limbs, it is also called Geyapada. Geyapada seems to be similar to the Adākāri or Abhinaya of old Kathak dancers who used to sing the Thumri in a sitting posture and do Abhinaya (enactment) with gestures.

Pracchedaka

When the women, agonized by the moon-rays, prepare to hasten to the side of

their lovers, even if they had committed infidelity and done them wrong, the Lāsyanga should be known as Pracchedaka. The theme of Pracchedaka resembles to that of some of the Padas (purely interpretative compositions) in present day dance styles - the woman in such a situation is called as Abhisārika.

Uttamottamaka

The Uttamottamaka is composed of diverse kinds of Shlokas including many Rasas and adorned with the Bhāva of Helā (sportive passion) This Lāsyanga resembles the Shlokas or Viruttams, which are danced today depicting many Bhāvas, but there is the thematic difference. A similar item in today's repertoire normally contains a devotional theme, where in Bharata's Lāsyanga there is adornment with Helā i.e. typical feminine gestures, graceful embellishments beautifying the basic actions. It naturally indicates the prominence of the Shringāra Rasa in the theme. Each one of Bharata's Lāsyangas seems to be an item complete within itself. It appears that these Lāsyangas were interspersed in between various episodes in the Nāṭaka whenever it suited the situation.

Lāsyanga and Indian dance styles by Smita Mahajan

(The author is a Bharatanatya dancer, choreographer, teacher and a musician)

The terms Lāsyā and Lāsyanga are both closely related to Indian dance. Though the term Lāsyā is commonly used in the context of Indian dance, the term Lāsyanga is not mentioned much. Both the terms are mentioned in almost all important old texts on music and dance, e.g. Nāṭya Shāstra, Nrīttaratnāvali, Sangeet Ratnākara, Bharatārnavam, Sangeet Darpan, etc. The present day study about Lāsyā and Lāsyanga is based upon the information drawn from the texts mentioned above. The Sanskrit root 'las' has a meaning - to shine. So Lāsyā is something shining, beautifying, decorating. Also the word 'Lāsyam' means a dance accompanied by singing and instrumental music, where emotion of love is represented by means of various gesticulations and attitudes. The dictionary meaning of the word 'Lāsyā' is a dancing girl. It is given in almost all the texts that lāsya was first introduced by Goddess Pārvatī, the consort of Lord Shiva as a counterpart of Tāṇḍava, the dance introduced by Him through his pupil Tandu. Due to physicality of the two sexes, one naturally concludes that Tāṇḍava is a type of dance

where there were lots of jumps, acrobats and vigorous movements. As against to that, Lāsyā was a delicate, soft, feminine type of dance. The emotion of love has manifold aspects and the repertoire of all Indian classical dances revolves around different shades of this emotion. Even the tribal and folk dances are about love - love for each other, love for the work and love for singing and dancing.

References found in old texts

The term Lāsyanga has been used both ways in the old texts. The oldest text available viz. Nāṭya Shāstra written by Bharata gives ten lasyangas or ten different items, with different themes. These ten (or twelve) Lāsyangas are known as Mārga Lāsyangas. The text Nrīttaratnāvali by Jaya Senapati and Sangeet Ratnākara by Shārangadeva give other varieties known as Desi Lāsyangas. These appear to be the skills or qualifications of an ideal dancer. Further, the texts Bhāratārnavam by Nandikesvara and Sangeet Darpan by Catura Dāmodara give different dances under the name of Lāsyā. Surprisingly, not all of them are given

as soft, delicate type of dances. But most of them are to be performed by women and hence called Lāsyas.

Lāsyā and Kaisiki

One interesting thing to be noticed is the synonymity of the term Lāsyā with Kaisiki Vṛtti mentioned in Nāṭya Shāstra, Nrīttaratnāvali and Sangeet Ratnākara. Kaisiki Vṛtti is the type of presentation (i.e. dance and music together) with a lot of music and dancing to be done mainly by women with beautiful costumes and pleasant attires with Shṛīṅgāra as the basic rasa. Beauty is its sole. Hence, the whole concept of Lāsyā comes under the category of Kaisiki. Kaisiki was the mode of presentation meant for Nāṭaka and Lāsyā, Lāsyangas were attributed to dance only. Further, Nāṭaka used to contain both - the Lāsyā as well as Lāsyanga. Hence these terms are almost synonymous with Kaisiki. The present day dance styles like Bharatanāṭya, Kathak, Odissi, Mohiniattam and Kuchipudi clearly use the mode of presentation akin to Lāsyā or the Kaisiki style and many themes portrayed are obviously rooted in the

A RARE AND BRILLIANT ACHIEVER**Kadri Gopalnath**

{Well known saxophonist Kadri Gopalnath, to whom goes the credit of adapting a Western instrument like that of Saxophone to Karnatic form and design is an achiever from many points of view. Not only did he master the instrument but also he has been giving countless concerts on this instrument throughout the world. He has been training a good number of students to keep his 'tradition' to continue further.

A winner of innumerable awards and titles, Kadri Gopalnath has been selected to preside over this year's music conference of the Karnataka Gana Kala Parishath to be held at Udupi from February 7 to 11. He will be conferred the title of 'Gana Kala Bhushana' at the sadas to be held on Feb.11. **GUNAGRAHI** takes pleasure in presenting a brief profile on the unparalleled artiste.}

Hailing from a family of Nagaswara artistes, Kadri Gopalnath had received initial training in nagaswara from his father. After hearing to the saxophone played in the Mysore Maharaja's band ensemble, he was attracted towards it and started mastering it. The training in vocal music that he had under the versatile T.V.Gopalakrishnan came handy to him and he started exploring the Saxophone to suit the Karnatak demands. Kadri was profusely benefited by TVG's guidance in researching into the possibilities of the instrument. He modified the instrument to make it concert-worthy. To lend continuity to the sound and also to handle oscillatory gamakas with perfection, he started using small rubber tubes. At the outset, he used play only during the time of marriages and after gaining confidence and recognition he switched over to the concert platform. Once he did so he became an uncrowned monarch of Saxophone.

Though he feels that like all other instruments Saxophone has also certain limitations, he has been trying to overcome them successfully and he is fond of trying new ragas and krithis on his instrument. Kadri plays on a Saxophone, which is tuned to B flat, as he feels that, this shruti suites very well the Karnatak ethos.

Kadri has also done well by playing for a couple of films. His strains in the film 'Duet' under the direction of A.R.Rahman and a 'feeling' in the film Sangamam have created a new experience for him.

Kadri Gopalnath has evolved his own and rewarding technique of Saxophone play. He plans to bring them out in a book form and teach his students about the intricacies of this Western instrument now adapted to Karnatak music. He believes that the classicism and tradition are the two life-giving factors of our music. Without them the Karnatak music would not be there, he contends.



FROM THE EDITOR GENERAL

Well deserved honour

Saxophone and Kadri Gopalnath have been synonymous with each other. It is a well known fact that if Saxophone is reigning as a musical instrument fit to suit the demands of the Karnataka music, the credit must go to Kadri Gopalnath. This versatile and skilled artiste has carved a special niche in the field of Karnataka music by exposing this instrument to the rasikas world over. It is obvious that he had to struggle hard and do lot of research before working out a viable equipment. The way he brings out the nuances of the classical music is remarkable. His vocal-based renditions are endearing to the lovers of music. The immaculate hold over laya is another gift enjoyed by him.

Besides varieties of programmes, he has also been featured in jugalbandhis with noted musicians. Be it a solo or a jugalbandhi, Kadri has come out with a great success. Needless to say, he has cut discs and brought out many audio cassettes. The secret of his success is, without doubt, his dedication and devotion to the art. The artiste Kadri Gopalnath is voluminous on his saxophone but as a person he is soft-spoken and very social. He is easily accessible too.

In the fitness of things this unparalleled accomplisher has been elected to preside over this year's music conference to be held at Udupi to be bestowed with the prestigious title of 'Gana Kala Bhushana'. It is another glowing and significant feather in his crown of glory. GUNAGRAHI congratulates him on this occasion.

Brihaddeshi festival at Chennai

Sangeet Natak Akademi, New Delhi under the joint auspices with Ministry of Tourism and Culture, Govt. of India, Kalakshetra Foundation, Chennai, Music Academy, Chennai and South Zone Cultural Centre, Tanjavur held a five day 'Brihaddeshi Sangeet Mahotsav', a festival and seminar on regional music traditions at Music Academy and Kalakshetra Auditorium. It sought to bring out the salient features of the regional music traditions and their contributions in the evolution of classical music. Dr.R.Sathyanaryana of Mysore set the ball motion with his erudite key-note address. The evening programmes that were held at Kalakshetra auditorium served the purpose of highlighting the intricacies of forms of regional music traditions with particular reference to South India.

The Akademi led by its secretary Jayanth Kastuar, assistant secretary Sharbari Mukherjee and the members of the staff of the Akademi need to be congratulated for the manner in which everything was planned and executed.

—Karnataka Kala Sri Dr.M.Surya Prasad



Dr. A.H. Rama Rao & Sudha Ramjaya

Nadajyothi Sri Thyagarajaswamy Bhajana Sabha: 37th Annual Music Festival & Vaggeyakara Aradhana at Sri Kannayaka Parameshwari Temple, Malleswara. (Daily at 6.30 P.M.) Jan.21 10.30 AM Pancharathna krithis by Vidwans. 5.30 PM Inauguration. 6.30 PM Rendering of Sri Jayachamaraja Wodeyar's krithis. 7 PM G. Sumukha(vocal). Jan.22 Jalakashmi Srinivasan(vocal). Jan.23 R.K.Padmanabha and D.V.Nagaraja(vocal duet). Jan.24 R.S.Nandakumar(vocal). Jan.25 Saralaya Sisters(vocal duet). Jan.26 Chintalapalli Ramesh(vocal). Jan.27 Loka V.Shankar(flute). **Malleswaram Sangeetha Sabha and D.Subbaramaiah Fine Arts Trust, Gokhale Institute of Public Affairs, Malleswara:** Jan 28 at 4.15 PM: Revathi Murthy and Geetha Ramanand(Veena duet). Jan.21 at 4.15 PM S.Venkataramana Rao(harmonium recital). Jan.26 & 27 Tiger Varadachari Memorial music competitions—Morning and Afternoon at Gandhi Sahitya Sangha. 8th cross, Malleswara. **Percussive Arts Centre, Suchithra Auditorium, 39, 9th main, BSK II stage,** Jan 22 at 6 PM Special Musical feature on Thyagaraja and Purandaradasa: narration by T.N.Padmanabhan, recital by S.Shankar. Inauguration by Dr.A.H.Ramaraao. Jan 27 at GIPA,

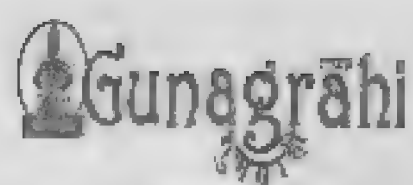
CALENDAR OF EVENTS

N.R.Colony: Shila Subramanyam(vocal). Feb 2 at Indian Institute of World Culture, Basavanagudi, B.N.S.Murali(vocal). **Sri Devagiri Sangeetha Sabha and Sri Rama Lalitha Kala Mandir, 9th main, BSK II stage,** Jan 26, at 10 AM Sri Thyagaraja Aradhana celebrations. **Spring Music Festival(daily at 6 PM):** Feb.4 R.Vedavalli(vocal). Feb.5 Vidyabhushana(vocal: Main item: Charukeshi raga). Feb.6 Sanjay Subramanyam(vocal). Feb.7 Dr.Sukanya Prabhakar(vocal; Hindola raga). Feb.8 Rajakumar Bharathi(vocal; Kalyani). Feb.9 R.K.Padmanabha and D.V.Nagaraja(vocal duet; Poorvi Kalyani). Feb.10 P. Unnikrishnan(vocal; Shankarabharana). Feb.11 Release of "Keerthana Kusumanjali" of Mysore Sisters by Chiranjeevi Singh. 6.30 PM: G.S.Kamala and G.S.Rajalakshmi(vocal: Madhyamavathi) **Bhakti-Bharathi Pratishthana, Bangalore Gayana Samaja: Purandarotsava—bhaktimela—Jan.26, 27 and 28.** **Thyagaraja Gana Sabha Trust and Mookambika Talavadya Sangeetha Sabha, Vani Vidya Kendra, Rajajinagara** Vidyabhushana(vocal). **Parthasarathy Gana Sabha, Ananya auditorium, Kanchan Chandran(vocal).** **MES Kalavedi, MES auditorium, Malleswara,** Jan.20 Shanthi Rao(veena). **Hamsadhwani Creations: Jan. 21,** Adarsha, 15th cross, Malleswara, Haridasa Namana-7 T.S.Sathyavathi(vocal).

PHOTO QUIZ:

What do you know about these pictures?





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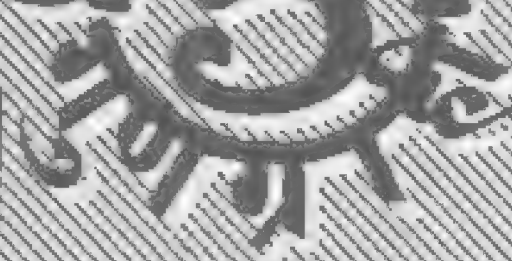
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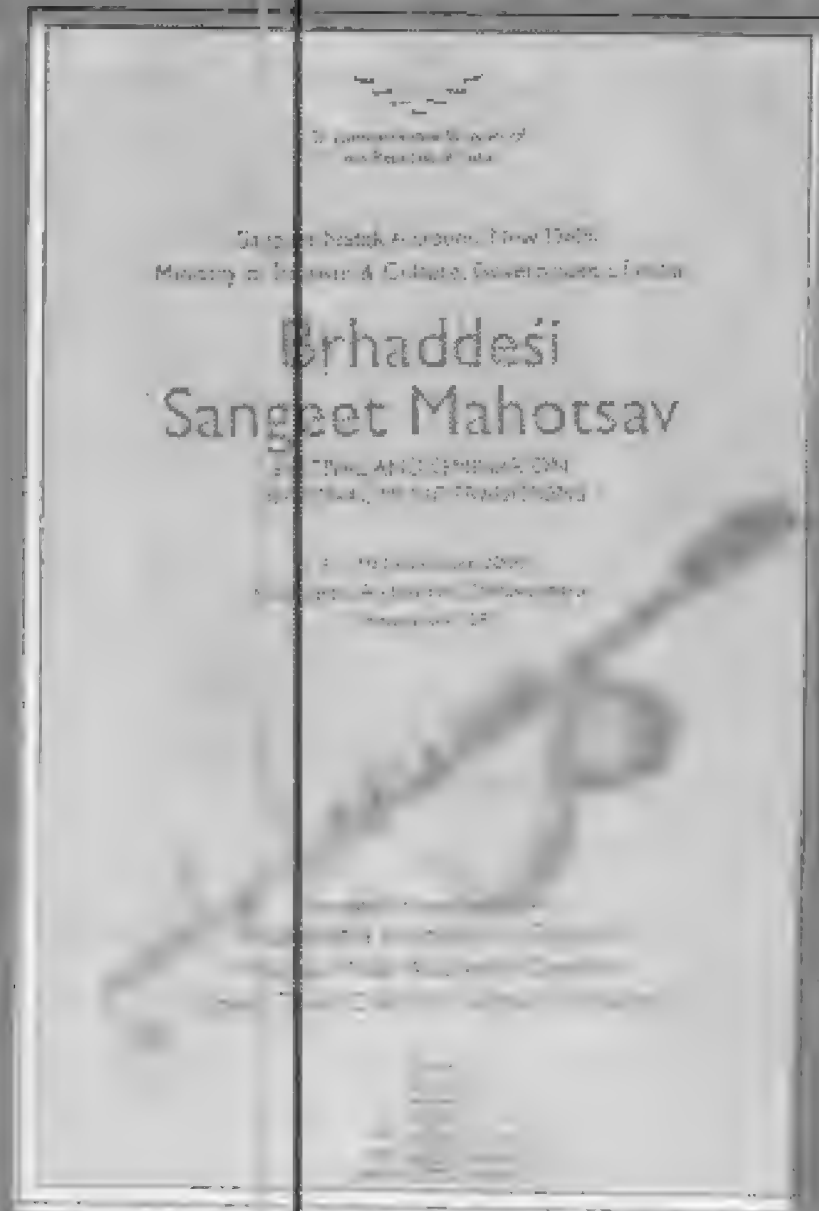
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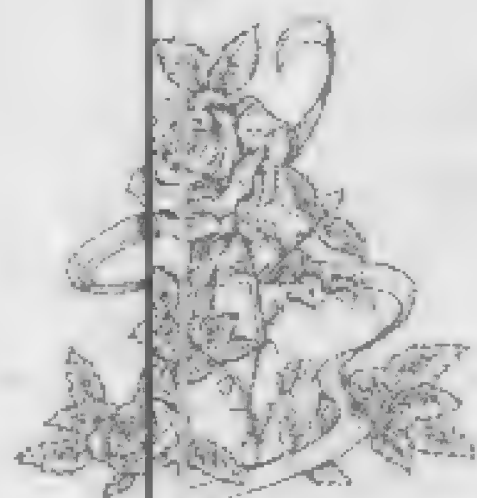
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the several awards and titles won by him. He has served the music field as the chief registrar of all Academies during the regime of Mr. Ramakrishna Hegde.

B.V.K. SASTRY:

A polymath, BVK Sastry is a repository of information on various branches of knowledge in general and music and dance, in particular. He is an authority on performing and visual arts of India. Countless articles of the twin art forms and several books in English and Kannada spoke of his deep erudition.

Sastry has served on several committees and boards of Govt. and non-Govt. organisations and institutions.

He is easily accessible for any guidance and advice on matter pertaining to Performing and Visual Arts. He is one of the founders of Karnataka Gana Kala Parishath through which he could visualise his dream of procuring greater recognition for the artistes of Karnataka.

His role and guidance in the launching of GUNAGRAHI is invaluable and of great significance.

He is a direct disciple of Asthana Vidwan Chicka Ramarao. Sastry has been a columnist for Deccan Herald and Prajavani writing under the name of 'Murali'. He has won innumerable awards and titles that include Rajyotsava, Karnataka Sangeetha Nrithya and State and Central Laliha Kala Academy awards. He is also a Fellow Emeritus of Govt. of India. He presided over the music conference of the Bangalore Gayana Samaja to be conferred with the title of 'Sangeetha Kalarathna'.

(Cont'd from page 10)

of Natya Niketan presented yet another of her prize-disciple Sushma Balu in an impressive Bharatanatya recital at Ravindra Kalakshetra. Sushma is blessed with a dancerly body and attractive eyes.

Hailing from a reputed family known for its invaluable contribution to the fields of art and culture, Sushma also emerged as a radiant jewel in the garland of dancers.

Very usefully supported by Guru Revathi Narasimhan (nattuvanga), D.S. Srivatsa (vocal), Madhusudan (violin), H.S. Venugopal (flute), Gurumurthy (mridanga) and Prasanna Kumar (morsing), Sushma put her right foot on the stage and invoked the

blessings of Ganesha through a Pushpanjali followed by a Muthuswamy Dikshitar's composition in Chakravaka raga 'Gajananayutam'. The attributes of Ganesha came alive in her depiction. The Abhogi jatiswara was impressive due to her fine footwork. There was variety in her adavus and the patterns of jatis executed were rhythmically demanding too.

The nayika attracted by the strains of Krishna's flute yearns for His love. She implores Him to come to her remedy her pangs of separation. Sushma aroused the vipralambha shrungara in its totality in the portrayal of a Lalgudi Jayaraman's Varna set to Charukeshi raga and aditala. The nritha was

artistically dealt with. While the nrithya was of a high standard, the dancer's abhinaya had both subtlety and sensitivity.

Depiction of Gopalakrishna Bharathi's 'Natanam Aadinar' describing the glory of Lord Nataraja's dance at Chidambaram, provided variety to the evening's recital. This composition in Vasantha highlighted the abhinaya and nritha abilities of Sushma. She was at home in sketching a khandita nayika on the basis of a Kannada pada 'Saaku ninna sneha'. The dance recital concluded with a Dhanashri tillana and brought to the fore the dancer's hold over laya.

CONCERT-TYPE COMPETITIONS:

In connection with its 36th anniversary celebrations, Sri Nadajyothi Thyagarajaswamy Bhajana Sabha, Malleswara is holding a concert-type competition for the upcoming artists in the age group of 19-25 at Ananya auditorium on 7-1-2001. Vocalists and instrumentalists in the above age group may participate in the above competitions. The winners will be presented prizes on 28-1-2001 at the valedictory function of Nadajyoti Utsava. For Details contact: Ph. 3446839, 3444663, 3362824.

her disciples-Vidya Shimladka and Harini Santhanam in a dance-feature-like recital entitled 'Rasollasa'. Sundari is a torchbearer of Dr.Padma Subramanyam's school of dance. Depicting the Navarasas highlighted the importance of rasa in dance. The lyrical base for the delineation of each rasa was obtained from various sources and in different languages. Sundari's choreography had the clear imprint of her Guru Dr.Padma. Various karanas and charis were appropriately incorporated into the nritta.

The programme began with Pooravanga and Pushpanjali (Nata). Then the dancers switched over to the depiction of Nine rasas in turns and sometimes together. Though Harini's ardhmandalis needed perfection, she was at home in the abhinaya. She evoked Adbhuta (wonder), Veera (valour) and Bhayanaka(fear) rasas. Periyaazhvaar's song was used to create the Adbhuta rasa. The wonderful creation and nature was praised in the language of dance by the dancer. Veera (on the basis of a Purandaradasa pada showing the annihilation of Serpent King Kalinga by Lord Krishna) and Bhayanaka (Mohini Bhasmasura episode) rasas were given a fine exposition. Vidya brought out the features of Roudra rasa by showing the rudra nartana of Lord Shiva. The Kannada translation of a Telugu poem by flautist-composer Dwaraki Krishnaswamy was portrayed in vakyartha abhinaya. The karanas and charis well suited the theme.

Harini and Vidya jointly took up the kuyil paattu of the ace poet Kavi Subramanya Bharatiyar for a detailed treatment in the varna-format. A Telugu pada (Anandabhairavi) describing the heroine taking away whole lot of time in getting dressed to meet the Nayaka(who also returns disappointed after a long wait), was the medium to elicit Hasya rasa. Another Purandaradasa-pada ('Andinda naa nera nammideno Krishna', Shubhapantuvarali, portraying the plight of Drowpadi) lent the lyrical support for rendering Karuna rasa.

One of the research-items of Dr.Padma of presenting a Dhrupad in Bharatanatya was the concluding item of the evening's programme. The lyrics were composed to dance by Pudukkottai Vaidyanatha Bhagavata a five decades ago. It was set to Hamsapoorvi raga. The dancers moved rhythmically covering the stage in attractive patterns and invoked the shantha rasa for a verse drawn from Danda kaaranyakopanishath.

The music ensemble comprising Guru Sundari Santhanam (nattuvanga), Bharathi and Shraddha (vocal), B.R.Tulasiram (mridanga) and others rose to the occasion in enriching the recital.

Tidy Musical Play

'Nadajyothi Sri Muthuswamy Dikshitar', a musical-play (one of Academician Dr.A.H.Rama Rao's invaluable

contributions), scripted and directed by talented Geetha Ramanujam moved the audience with its chic and tidy presentation. Dikshitar's checkered life is a tale of a saint-philosopher. Socially, spiritually and musically it is full of impact. The director of the play has done lot of homework in picking up the events of his life and threading them together to give a wholesome picture of his greatness.

Zesty vocalist R.K.Padmanabha in the lead role of Muthuswamy Dikshitar stole the limelight with his acting and singing. Besides the recorded singing of the krithis Padmanabha's live singing established a keen rapport with the audience. The stills were a delight. Sets and props were simple and yet elegant. The traditional costumes were eye-catching. A pamphlet containing atleast a brief account of the play, names of the actors et al, could have enhanced the effect of the play with a better understanding.

The inclusion of a dance sequence, wherein the Rajanartaki dances to the varna of Dikshitar 'Roopamu joochi' in Todi raga not only broke the possible monotony but also brought into light the talents of the composer. The singing of 'Sri Nathadi Guruguho', a Navagraha krithi 'Brihaspathe' and 'Hiranmayeem Lakshmi' (Heena maanavaashryam tyajaami) among others was a class apart.

Resonant vocal

One of the leading Hindusthani music sabhas of Karnataka, Sur Sagar,

mridangist H.S.Sudheendra lead it. On the occasion of the inauguration, a book on the Navagraha krithis of Muthuswamy Dikshitar with notation and meanings compiled by Bharadwaj was released. The book is notable for new orientation but suffers from lot of printer's devils. Veteran mridangist M.Vasudevarao was honoured with a title "Samhitacharya".

After the inauguration esteemed elderly vocalist R.K.Srikanthan aided by R.A.Ramakanth (vocal support), Mysore Nagaraj (violin), Srimushnam Raja Rao (mridanga) and R.A.Raja gopalan (ghata) began with a lively Sri raga varna. As usual he was in good spirits and enthusiastic about serving a rich fare of Karnatak music to the avid listeners. The architecture of a master builder, a grand edifice in sculptured sound, immense in proportion yet ornate in structure with a variety of gamakas and palakus, sahitya and swara-patterns in exquisite design were all perfectly integrated in the maestro's Hamsadhwani ('Vande nishamaham') and Mandari (Thyagaraja's 'Paraloka bhayamuleka') Hamsadhwani sounded fresh and grand in his singing. The swara patterns that he wove were a challenge to the percussionists and at the same time created a zestful experience. Mandari, a shadhava-shadhava raga is very rarely taken up for a detailed treatment on the concert-platform. The ace singer brought out the essence of the raga and produced the inherent rasa with his refined delineation. The

kalpanaswaras had a thrilling rhythmic lay out. Srikanthan moved the audience with his singing of a majestic N a y a k i ('K a n u k u n u sowkhyamu'.

Bhavanotsava-2000

Bhavanotsava-2000 inaugurated by V.S.Ramadevi, Governor of Karnataka at Khimcha Auditorium, Bharatiya Vidya Bhavana was held from Nov.16 to 22. The Bharatiya Vidya Bhavana has been a beehive of art and cultural activities since scholar-writer Mattur Krishnamurthy took the reins as its executive director. H.N.Suresh, the programme director, ably assists him. The missionary zeal and the dynamic direction of Matturji, incidentally who has completed a decade of his taking over charge of executive directorship, has been rewarding and fruit-bearing.

It was a good idea of presenting the students of the Bhavan's music (vocal and instrumental) and dance classes. It was something like a graduation ceremony for the students. And it also added variety to the programmes held in connection with the Bhavanotsava-2000.

Adept singer

Shyamala G.Bhave, an adept singer of different types of music struck the right chord with her vibrant singing. Besides singing ragas created by herself she sang a couple of popular ragas and proved her mettle. A raga that is yet to be named by her had the mixture of ragas Kalavathi and Ahir Bhairav was introduced to the listeners by her and the Meera bhajan that

she sang was poignant in appeal. Shyamal Kauns, with two gandharas and two nishadhas was yet another creation in which she sang a Purandaradasa Devaranama 'Ranga baaro Panduranga baaro'. Her Maru Behag was purely classical. The Sanskrit shloka and a vilambit bandish was ornamented with alap and nom-toms. 'pade naahi chain tum bin' in drut teen tal was captivating. A Sant Tukaram Abhang in mishra Hameer Kalyan evoked the devotional feelings. She received an adroit support from Vasanth Kanakapure(harmonium) and Vishwanath Nakod(tabla).

Noisy

The sugama sangeetha recital held on the second day was almost marred by the loudness of background music. Though the singers Nagara Srinivasa Udupa and Archana Udupa sang well and melodiously too a number of Kannada poems by leading poets, the orchestral support comprising guitar, tablas, keyboard and other instruments almost drowned the singing. Srinivasa Udupa sang with due regard to the bhaava of the poems he had selected to sing. Archana, with an impressive background of Indian classical music also did well in maintaining the shruti and laya.

Vidya and Harini impress

Seasoned danseuse and able Guru Sundari Santhanam presented two of



From the Editor General



BIG BONANZA OF AWARDS

It is a momentous occasion to note with great pride and satisfaction that six of the veteran artistes of Karnataka have been tipped for the prestigious Sangeeth Natak Akademi, New Delhi's annual awards. It is perhaps for the first time that six Karnataka-artistes are being presented with the Central Akademi's award. The members of the Akademi in general and Pratibha Prahlad, a talented danseuse and a highly influential member of the Executive committee, in particular, deserves to be congratulated and thanked for such a big awards-bonanza. The secretary of the Dept. of Kannada and Culture A.R.Chandrasa Gupta's contribution is also noteworthy. After a thorough thought and consultations with a couple of leading personalities who matter much, Gupta had strongly presented Karnataka's stake for these awards with his impressive and impactful recommendations. It is certain, that without such efforts and initiative this could not have happened. May such tribe increase in the interest of the Karnataka artistes and art forms.

R.R.Keshavamurthy(violin), H.R.Keshavamurthy(dance), Pandit Rajiv Taranath (sarod), B.V.K.Sastry(for his overall contribution to music and dance), Prasanna(theatre) and Honnalingaiah(Leather Puppeteer) are the recipients of this year's SNA Awards. Needless to say, all of them have been the pioneers in their respective fields with remarkable service and contributions. GUNAGRAHI congratulates them for their accomplishments.

HAIL GOWRI KUPPUSWAMY

Reputed, erudite, prolific writer and authoress of many an invaluable book on classical music, Dr.Gowri Kuppaswamy presided over this year's music conference held under the auspices of Sri JSS Sangeetha Sabha, Mysore. Dr.Gowri along with her son Hariharan, has given countless lecture-demonstrations within and outside the State of Karnataka under the banner of various Sabhas and conferences. She has been conferred the title of 'Sangeetha Vidyanidhi' at the Sadas held on Dec.3 at Mysore. GUNAGRAHI greets her on this memorable occasion.

- Karnataka Kala Sri DR.M. SURYA PRASAD



CALENDAR OF EVENTS

Dr. A.H. Rama Rao & Sudha Rao Page

Narthan Academy of Dance and Music: 'Kala Nadam', a two day cultural festival of classical dance, Dec. 24 and 25 at Ravindra Kalakshetra: daily from 6 P.M. onwards: Dec. 24: Ramayana by Malathi Iyengar, Lakshmi Iyengar and party. Dec. 25, Kathak by Nandini Mehta and Murali Mohan and Kuchipudi natya by Ravi Mony of Toronto.

Arudra'2000, 4th annual festival of dance: Dec. 22 and 23, ADA Rangamandira: Dec. 23 Ranjani Ganeshan Ramesh and Deepa Shashindran (Bharatanatya). Group dance by Padmini Ravi. Dec. 23 Soundarya Srivatsa and Praveen Kumar (Bharatanatya). 'Purusha Prabhava' by The Dhananjayans.

Malleswaram Sangeetha Sabha, Ananya auditorium, Sri Hanuma Jayanthi Young musicians' festival'2000, daily at 6 P.M.: Dec. 16, Archana V. Bennur (vocal), Dec. 17,

V. Varsha (veena), Dec. 18, Savitha Krishnan (vocal), Dec. 19, B.S. Aswini (flute), Dec. 20, Aswini Satish (vocal), Dec. 21, A. Aswin (veena), Dec. 22, Ashok Ayyanaar (sitar), Dec. 23, R. Pavan (vocal).

Dec. 17 at 5 P.M.: Sarvamangala (veena), Percussive Arts Centre, Gokhale Institute of Public Affairs, NR Colony.

Thyagaraja Gana Sabha Trust and Mookambika Talavadya Sangeetha Shale, Vani Vidya Kendra, Rajajinagara, Dec. 23, Sulochana Sisters (vocal). Dec. 24, Amith Nadig (flute), Dec. 25, M. Raghavendra (vocal).

Dec. 30, at 5.30 P.M. at Gubbi Veeranna Kalakshetra, Tumkur: Sri Raghavendra Sangeetha Sabha, Felicitation to P. Ramaiah. Release of Ananya Calendar 2001 by P. Ramaiah followed by vocal recital by Vasantha Ramanujam.

PHOTO QUIZ



Name this Legendary Artiste?



Karnataka's only English International Journal on music and dance

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THE ACADEMY AWARDEES - 2001



R.R. KESHAVA MURTHY



H.R. KESHAVA MURTHY



DR. RAJIV TARANAT



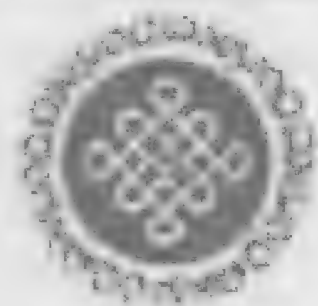
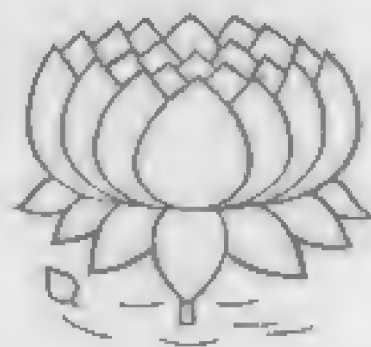
B.V.K. SASTRY

Greetings to

GUNAGRAHI

from

Guru Malathi Iyengar & Family



Rangoli

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Cover Page Photo :

Gana Kala Bhushana M.R. Doraiswamy

Dr. M. Surya Prasad receiving Karnataka Kala Shri Award from Sant Bhadragegi Achutha Das Culture Minister Rani Satish. Secretary A.R. Chandrabhas Gupta, Director Y.K. Muddukrishna and Shamala Bhave are also seen

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Dr. A.H. Rama Rao & Sudha Rao Page

CALENDAR OF EVENTS

BANGALORE :

Bharatiya Vidya Bhavan: At Khimcha auditorium daily at 6 P.M.: Feb.19 Bharatanatya "Rasa-Gathi" by Pulikeshi and Party. Feb.26 Shishirotsava 2000, a cultural evening by the students of the Bhavan to mark the second anniversary. March 5 Natarajotsava by Nritya Kala Parishath.

Every Friday Cultural Evening Programme at Yavanika at 6.30 p.m.: Feb.18 Bharatanatya by R.Jyothi. Feb.25 Hindusthani vocal by Ashok Panth. March 3 Bharatanatya by Poornima Ashok.

Prasiddha Foundation: Eka Aneka, an all night festival of music and dance on March 4 at Karnataka Chitrakala Parishath: Odissi by Sharon Lowen; Hindusthani vocal by Pandit Vinayak Torvi; Bharatanatya by Pratibha Prahlad; 25 veen ensemble by Suma Sudheendra; Vilasini Natya by Swapna Sundari; Odissi by Sangeeta Das; Karnatak vocal by S.Shankar; Kathak by Kathak Kendra. Bharatanatya by Chetan and Seshadr; and Sitar by Bale Khan.

Academy of Music: Chowdaiah Memorial Hill Millenium arts festival: at 6.30 p.m.: Mar.1 Sudha

Raghunathan(vocal) Mar.2 P.Unnikrishnan (vocal) and Mar.3 Shobhana (Bharatanatya).

Sri Rama Lalaitha Kala Mandir and Sri Devagiri Sangeetha Sabha: 11th Spring Music festival at 6 p.m.: Mar.8 R.K.Srikanthan (vocal) Highlight of the concert: Hemavathi raga. Mar.9 T.M.Krishna (vocal), highlight: Shyamalangi raga. Mar.10 Dr.Suma Sudheendra (veena) highlight; Kaikavashi raga. Mar.11 Malladi Brothers (vocal) Highlight: Nasika Bhushani. Mar.12 Nithyashree Mahadevan (vocal) highlight: Brindavana Saranga. Mar.13 T.S.Sathyavathi (vocal) highlight: Andolika raga. Mar.14 Laya Raga Sangama by Sukanya Ramgopal at 5.15 p.m. at 6.30 p.m.: Dance by Kalkshiti, directed by Prof.M.R.Krishnamurthy.

SRI RAMASUDHA CHARITABLE TRUST: Feb.23 at 5 p.m. at Sri Ramana Maharishi Academy for the Blind, J.P.Nagar: M.Chandrasekharan (violin solo).

MYSORE:

Ganabharathi: Veene Seshanna Bhavana at 6 p.m.: Mar.12 vocal duet by Ramaprasad and

Ravikumar(Malladi brothers).

Shruti Manjari Foundation: Mar.11 at 6 P.m. at 271, 12th Main road, Saraswathipuram. Mysore Veena by Pushpa Kashinath

SHIMOGA:

Sri Guruguha Gana Sabha: 3rd cross, Basavanagudi. Shimoga: Yuva Sangeetotsava: Feb.29 6 p.m. Goshti gayana. 7.25 p.m. R a j e s w a r i Nageridraprakash(vocal) 8.20 p.m. P.S.Subhadra(vocal). Mar.1: 6 pm Chitkala and Vatsala(vocal duet). 7.25 p.m. Kanchana V.Mamatha (violin solo). 8.20 p.m. H.K.Lakshmi(vocal). Mar.2 6.30 p.m. H. Gayatri(vocal). 7.25 p.m. Mattur Madhumurali(violin solo). 8.20 p.m. S.C.Ashwini(vocal). Mar.3 6.30 p.m. S.D.Banuma(vocal). 7.20 p.m. M.E.Nataraj(violin solo). 8.20 p.m. Rajani Ramdhani(vocal). Mar.4 5.30 pm Music Quiz. 7 P.m. Padmasri and Goda(vocalduet). 7.55 pm. J.S.Srikantha Bhat(vocal). Mar.5 9.30 A.m. T. Krishnamurthy (nagaswara). 6.30 p.m. J.Arunkumar (vocal). 7.25 p.m. Hosahalli K.Subbarao (violin solo). 8.20 p.m. G.Ganasri (vocal).



From the Editor General

VETERAN FLAUTIST HONOURED

Septuagenarian M.R.Doraiswamy is a veteran flautist of Karnataka. Hailing from a traditional family, Doraiswamy has been the torch bearer of the Karnatak classical music. Trained by a legendary flute maestro and vaggeyakara B.Narasinga Rao. Doraiswamy has been popular both in classical music and dance arenas. He "ventured" into the field of dance by accompanying great dancers of the past generation. He did to so when it was considered a taboo for a "classical musician" to accompany a dancer. He toured abroad with the top-notch dancers of Karnataka and Madras. He strove hard to keep the grandeur of Karnatak tradition through his unadulterated flute play. Doraiswamy holds the honours degree from the Madras Music college. He has been awarded "Karnataka Kala Shri" by the Karnataka Sangeetha Nrithya Academy. He has trained good number of talented students.

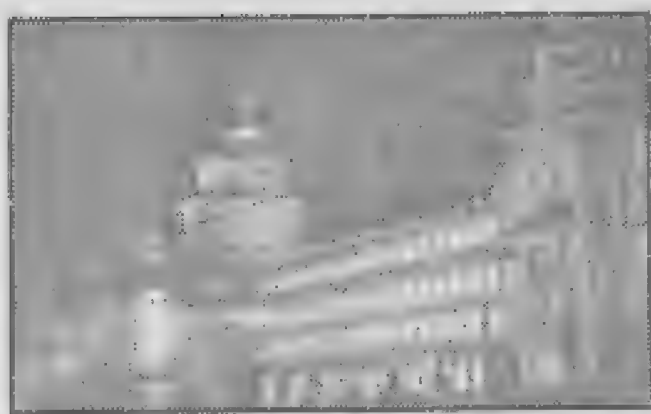
Doraiswamy was presented the coveted title of "Gana Kala Bhushana" by the Karnataka Gana Kala Parishath on the valedictory day of its 30th music conference held at Bangalore Gayana Samaja. GUNAGRAHI greets him on this occasion.

KARNATAKA KALA SHRI PRESENTED

The most prestigious award of "Karnataka Kala Shri" of Karnataka Sangeetha Nrithya Academy, an autonomous body of musicians/artistes for the year 1999-2000 was presented by veteran Harikatha vidwan Santi Bhadragiri Achuta Das at Ravindra Kalakshetra. Fifty artistes from Karnatak, Hindusthani, Sugama Sangeetha, Harikatha, art criticism, Sangeetha Shastra fields were felicitated with a beautiful Natya Saraswathi idol, a purse of Rs.5000/-, a shawl, a citation with a title of "Karnataka Kala Shri" etc. The president of the Academy Ubhaya Gana Vidushi Shyamala G.Bhave and other members of the Academy deserve to be commended for awarding Horanada Kannadiga, Videshi Kannadiga and also award for the instrument makers and music institution. GUNAGRAHI'S greetings to all the awardees.

- Karnataka Kala Shri DR.M.SURYA PRASAD

REVIEW



BANGALORE BUZZ:

Natya Niketana Anniversary

The highlight of the 17th anniversary programme of Natya Niketan led by Guru Revathi Narasimhan (this year's "Karnataka Kala Shri" awardee) was that four senior students of the Niketan were given an opportunity to choreograph the numbers, train the junior students and present the same during the anniversary celebrations at ADA Rangamandira.

It was a happy thing to note that the students-seniors in choreographing the items with refined imagination and artistic skills and the juniors doing well in executing them-brought laurels to their Guru. Everything was neat and tidy.

The todayam was followed by a krithi in Kamavardhini raga "Shambho Mahadeva" enumerating the elegance of Lord Shiva. Sandhya displayed her rich manodharma in composing the dance. A group of five dancers comprising Ramya Mohan, Tejaswini, Smitha,

Mythrayi and Vindhya covering the stage in attractive patterns was able to sketch the attributes of the Lord Shiva in a praiseworthy manner.

Dancer T.K.Shobha made the Purandaradasa devaranama "Aadidano Ranga" in Arabhi raga a captivating one. She had brought novelty in the presentation by padding up the theme with meaningful



Students of Nruthya Nikethana

sancharees. Young Krishna's playfulness alongwith the human welfare activity were highlighted in the portrayal of the devaranama.

Anupama and Suhasini Krishnamurthy had worked out a Jatiswara in Yadukula Kambhoji raga in such a manner as to bring into light their correct understanding and commendable command over the laya. The nritta had striking variety. Lavanya Vijayakumar, Pratibha, Shreya, Rahita, Chadana, Aditi, Yashaswini, Kripa,

Nivedita, Madhavi, Shravani, Shrutakeerthi and Marshini gave a good account of themselves in rendering this item.

It was a visually delightful experience to watch an Antahapura Geethe by Dr.DVG being presented by highly talented Anupama, Suhasini Krishnamurthy, Shobha, Akhila, Prakruti, Lekha, Saritha and Sushma. The Shilabaalikaas (dancing damsels) of the Belur Temple come alive and dance in a graceful manner. The debate which takes place as to the greatness of these dancers was beautifully

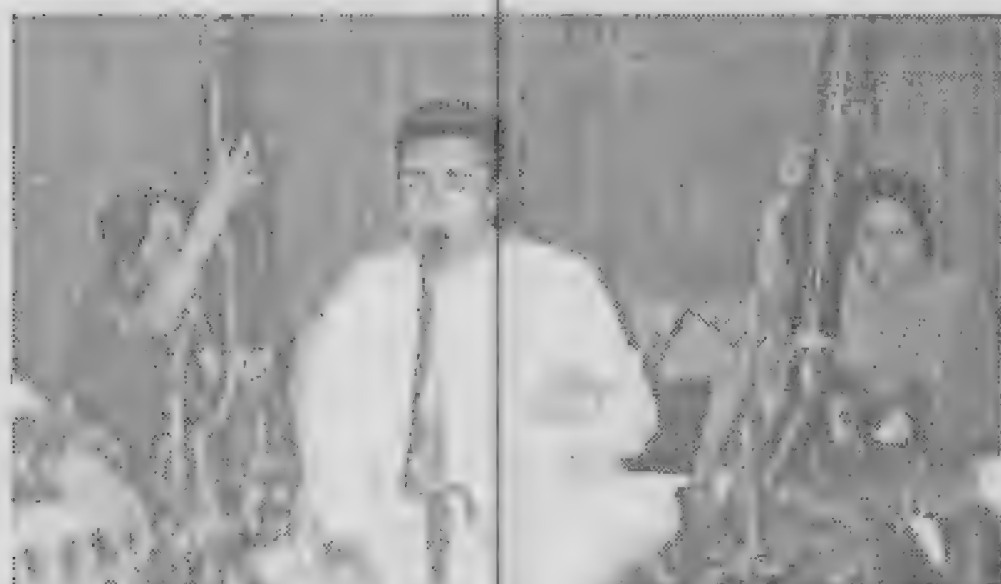
conceptualised by Guru Revathi Narasimhan. So did the dancers. The abhinaya and other technicalities of each of the dancers was of a high class.

Suhasini Krishnamurthy exhibited her talents in composing dance for the most popular Bilahari Swarajathi "Raara Venugopala" using the Krishna-theme to the maximum effect.

Guru Revathi Narasimhan (nattuvanga), D.S.Srivatsa (vocal), Madhusudan (violin),

Gurumurthy (mridanga), Prasannakumar (percussions) and H.S.Venugopal (flute) lived upto their reputation as useful accompanists.

Impeccable Nachiketa Sharma



Young and talented singer Nachiketa Sharma, now settled in the US endeared himself to the audience at the Indian Institute of World Culture, that accorded him an enthusiastic reception at his recital along with his able accompanists Rajagopal Kalyan (tabla), Umakantha Puranik(harmonium) and Poonam Sharma and Rajashri Nath(tanpuras).

Never a hint of overweening presumption. Nachiketa's self- confidence and innate musicality steered him through the demanding programme with the exceedingly warm and sensitive collaboration with his co-musicians.

The rendition of Yaman and Puriya Dhanashri vouched for his rich musical imagination. With impeccable intonation and flexibility in his voice, the young interpreter of Hindushtani music governed a

rich and expressively varied gamakas and sargams and many a speedy light trill with effortless ease. Having been groomed by great maestros of music, he proved that he is on the threshold of entering the top-slot of his medium. He will

no doubt acquire the finish and virtuoso proficiency of his school in time.

Mastery of his artistic expression

followed in the singing of a Vachana "Parachinte namageke". What I found pleasing about his approach was his natural beckoning of the manners of the old singers' school, that elegance and style and those expressive subtleties evident in his Puriya Dhanashri, for instance.

His phrasing, each detail in place and his control whether it came to range of dynamics or laya or sensitivity, shot up his communicative power and intensity.

Mavin Khoo mesmerizes

Young Mavin Khoo, a Malaysian and settled in London regaled the audience at Bangalore Gayana Samaja with his exhilarating Bharatanatya. I was happy to find him at home in every department of the dance form. The way he dealt with the korvais and complex jatis was astonishing. Born in an

entirely alien culture and atmosphere, his dint of dedication has made him an achiever. His Bharatanatya-accomplishments are wonderful.

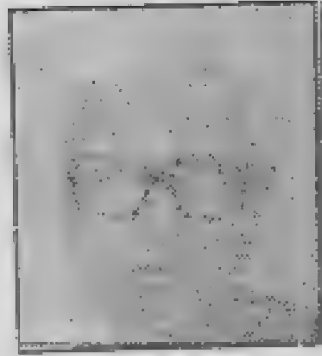
Captivatingly supported by Neevin Harmar (nattuvanga), Ramesh Chadaga(vocal), Vinod Kungarapalli(violin), V.R.Chandrasekhar (mridanga) and Srihari (morsing), Mavin Khoo delighted the rasikas with his neat anga shuddhi(though at times his ardhmandalis



seemed to be odd), exquisite nritta and aesthetic abhinaya.

Mavin reached the summit of his talent in the presentation of a varna in Khamach raga by Ponnaiah Pillai "Swamini rammanave". There was novelty in his approach. Here the nayika addresses animals and birds and wants to know the whereabouts of her nayika. The message that "no one is equal to Him" was well served. One was impressed

Karnataka Kala Shri (1999-2000) Awardees



B. Parashuraman



V.S. Rajagopal



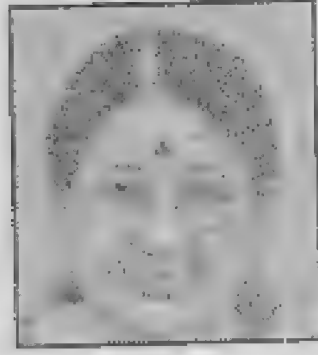
B.D. Venugopal



E.P. Allame



Bellary Venkateshachar



Neela Ramagopal



G.V. Ranganayakamma



H.V. Venkateshaiah



T.A.S. Mari



B.S. Chandrakala



P.G. Laxminarayana



Jambu Kannan



Yamanamma



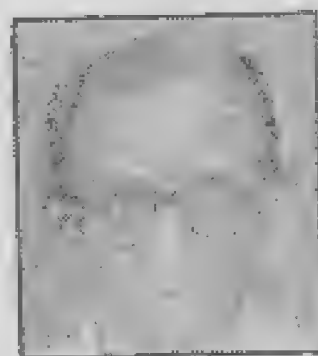
Narayana G. Modak



Malleshappa Pattar



Kamalabai Rajeesa



Madhukara Ganesha
Patavardhan



Janaki Iyer



Sharada Hangal



Sita A. Kagal



K. Hanumantappa



Sheshappa Gabbur



Karur V. Thimmappa



K.S. Mani



B. Bhanumathi

Karnataka Kala Shri (1999-2000) Awardees



Revathi Narasimhan



G.S. Rajalaxmi



Uma Rao



Shamala Muralikrishna



Chennakeshava



Basavangudi G. Nataraj



Saroja Natarajan



R. Indira



P.S. Vasantha



Yeswantha Halabandi



Dr. Rohini Mohan



R. Venkateshmurthy



Laxmandas Velankar



Laxmandas



M.B. Budan sab



Indira Venkatesh



P.A. Giridhar



T.G. Gundera



R.S. Anantharamaiah



Dr. M. Surya Prasad



V. Nanjundaswamy



S.C.R. Bhat



Kamala Ramamurthy

K.N. Arkasali
and
Bangalore Sangeeta Sabha

*Khajuraho Festival
of Dances 2000*

Ergonomics, 2016; Vol. 59, No. 7, 809–820

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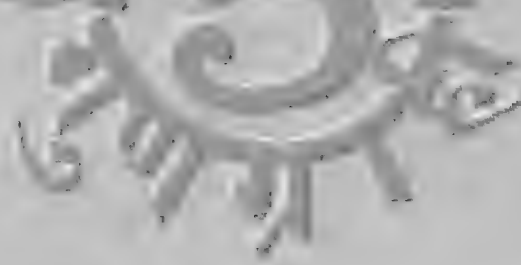
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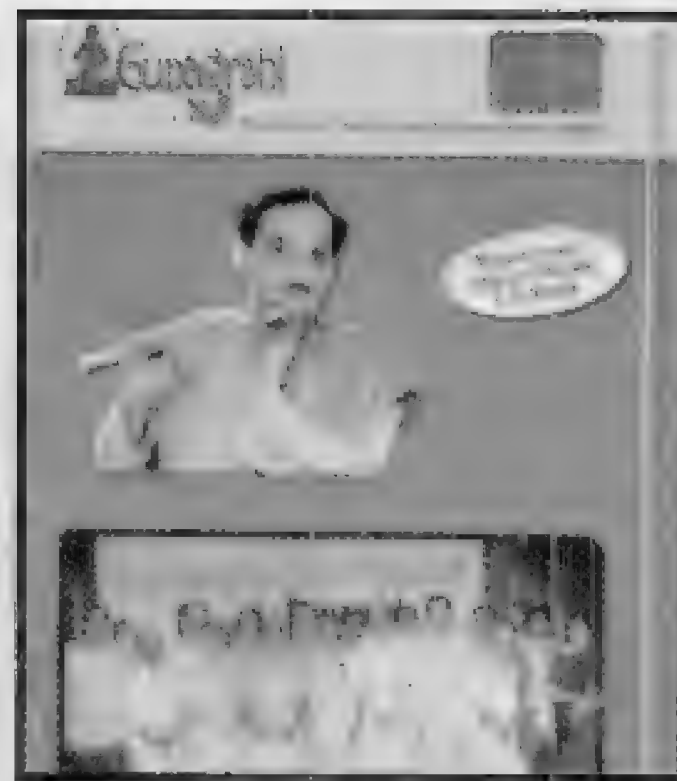


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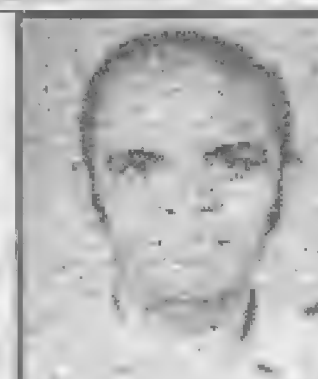
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GUNAGRAHI INDIA

The Culture People



V. Krishnan page

A look at the cultural scene in India.

An Ustad gives a concert and the hall is half empty!

A large audience goes to a well advertised show and the programme is a washout!

Talented artistes find no avenue for self-expression. Mediocre ones hog the limelight.

The cream does not always rise to the top. Favouritism, mismanagement and red tape often stifle or shroud brilliance. Artistes are plied with paper work, cultural shows earn a dim reputation. There is talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions for artistes ignorance and bad public relations are evident, talented artistes are not promoted at the right place at the right time.

The solution/evolution of an impresario system.

GUNAGRAHI is a vital link between the artistes and the programme sponsors, government agencies, private companies and sabhas, taking on the bullwork that goes into conducting a cultural programme -fixing the venue, getting the right audience, looking after the artiste, taking care of the minor but vital details like aesthetic stage decor, pleasing background music, good compering, lights, artistes, living quarters, costumes and seeing to a million organisational details that neither the artiste nor the agency would be competent to handle.

To effectively interact with the artistes and sponsors for the success of every cultural programme, GUNAGRAHI India offers its services whenever called for. GUNAGRAHI India is a pioneering project hoping to tremendously improve the quality of the cultural programmes and acceptance of the impresario by everybody in the cultural field. It will signify the development of maturity and professionalism that the cultural scene lacks at the moment.

GUNAGRAHI India is a professionally managed impresario company with Dr. M. Surya Prasad, S.K. Laxminarayana (Babu), K. Ramamurthy Rao, Usha Kamath and others as Directors, who have considerable and long standing links with various categories of artistes in India.

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From the Editor General



VARSHIKOTSAVA

Celebrating the Varshikotsava is not just a ritual. It is an occasion to interact with all the persons concerned and connected with the journal. It is an occasion to look back and look ahead too. It is an occasion to place on records the traumas and triumphs in the sojourn of the journal. It is an occasion to cherish.

This is what exactly happening now with the release of the special volume of GUNAGRAHI, on the occasion of the first Varshikotsava. Due to some unforeseen and unavoidable reasons the Varshikotsava could not be celebrated when it was due in the month of June 1999. But better late than never. It is being done—in a symbolic way—now.

On this occasion I am very happy to inform you that GUNAGRAHI has been quite successful in making its presence conspicuous. There has been a qualitative and quantitative growth. The increase in its readership and popularity is inspiring. That is why and how a personal computer has already been installed. We have been successful in going on internet and hotmail. New representatives from the unrepresented areas have come forward to render their services to GUNAGRAHI. It is a happy sign in the positive growth of the journal.

GUNAGRAHI has many plans for the good of the musicians and dancers. There is a paucity of funds and I hereby request the lovers of music and dance, artistes and organisations to subscribe to the journal and donate liberally for the further growth of the magazine.

GUNAGRAHI is your journal. All constructive suggestions are welcome in its healthier growth.

- DR. M. SURYA PRASAD.



MUSIC FORECAST

By Mahamahopadhyaya
Dr. R. Sathyanarayana

I think there is too much hype about the millennium. Its striking distinction is numerical-the occurrence or recurrence of three zeros. Otherwise, it may turn out to be as eventful-or uneventful-as any other year. It may have a sentimental significance for the followers of the Christ and they have so far played no part or an insignificant part in the origin or evolution of Indian music. Again, the Hindu is somewhat given to attach great importance to antiquity in explaining or justifying his thought or behaviour, though he is often accused of a poor sense of historic time. Such accusation cannot be wholly brushed aside; for the Hindu's concept of time is metahistorical, tending to the mythological. Therefore, he may justify his jubilation and may celebrate the current Pramaathi year as heralding the fiftysecond century of the first quarter of the current Kaliyuga.

And let me hasten to avoid a possible misconstruing the title of this essay. I am neither astrologer nor weatherman-professional or amateur. All I hope to do in

this essay to cast leaves in the wind; metamorphose whatever I have heard or seen in music for slightly less than seventy years into some surmises, conjectures-or even wishful thinking as to what may happen in, or to this art in the next hundred years. I draw courage from the thought that the astrologer or the weatherman does no better.

A. Structural changes

1. Indian music is serial or homophonic; that is, its notes progress in a series, one at a time. Orchestral or other dispositions such as in Indian Jazz or the Pop involving simultaneous notes are still not aimed at harmony or counterpoint; such dispositions lie well within the scope and scan of its naitivity. The native character of Indian music is unlikely to be modified in the foreseeable future.

2. Indian music is, in its totality and plurality, distinguished from all other musical systems by a conceptual quartette viz, raaga, taana, vaadya and prabandha. These have become firmly and deeply rooted in both theory and practice from the earliest known time. In fact, it is difficult, if not impossible, to imagine Indian music without these. Indeed, they may be regarded as the differentiating and definitive bases of its system. While these are stable-

almost static-in this essential form, their respective contents and mutual interactions-their respective contents have been even changing in both space and time in this vast subcontinent. However, owing to interna cultural tensions and external (even extraneous) influences, these basal concepts are showing signs of peripheral diffusion, specially in the non-art genres (e.g. ghazal, jazz) of Indian music. Their impact on art music would continue to be minimal in the foreseeable future but would render the non-art idioms even more attractive to a larger number of listeners. Art music would probably develop some elasticity, some innovations and some new technique well within its own resources and parameters, with or without some compromise with its tradition and generate some contemporary relevance in order to keep and increase its audience. It would therefore need to bring forth dedicated, visionary and missionary leadership in composing, performance and teaching and learning. This envisages the building of bridges between tradition and innovation, which are mutually inclusive rather than exclusive. For, after all, tradition is the summation of accepted innovations, while innovation is a mutation in established tradition on the path of evolution. The first quarter of the new century

would contain the seeds of this trend.; the second would witness their germination and sprouting; the third and fourth quarters would enjoy the flowers and fruits. Such seeds lie within the womb of hackneyed, monotonous classical genre of increasing mediocrity, conventionality in performance and inspiration, with decreasing exceptions of brilliance and genius.

3. Our society is now a quick-change artiste, varying its postures very rapidly in its several aspects, with an acceleration never before witnessed; sociocultural dynamism, technological advancements, information systems etc. are now rushing at us

at an explosive rate, challenging us to keep in tact the inner repose and the graces of life. Globalisation of communication and exposure are shrinking the world to an ever smaller village. As a consequence, preservation of cultural and ethnic identities is becoming ever more difficult. Music is a cultural product of the collective conscious of a human community and it inevitably absorbs these influences and is shaped by it. Computer music and electronic music are no longer oddities or exotic in the Western hemisphere. Indian music is no exception and is not innured to such exposure and aggression. The question therefore confronts us: Does

Indian music now possess enough inner resources and strength to use technological progress and cybernetic gifts as instruments for the fulfilment of its ideals and enhance its own vigour and greatness or does it succumb to these pressures? The long history of Indian music has shown time and again its stamina and strength as well as the power to assimilate alien influences and extraneous pressures.



4. There is however, another side to this question; the possibility of Indian music allowing itself to be absorbed into a characterless, colourless, single global art form is remote, it is true; but there is an insistent cry for Fusion Music—fusion of Karnataka music with Hindusthani music, fusion of Indian music with Western music and so on. Some scattered effort is already visible in this demand. Western music composers are increasingly borrowing brief themes from Indian music (and from other musical systems). Some enthusiasts in India are trying to induct Western musical styles, idioms and forms into Indian music. These are still avantgarde

experimentals and lie lonely on the fringe of the average listener's awareness. Their taking a central position of such awareness or the music platform is at the moment or in the foreseeable decades is a far cry. Nevertheless, such experimentation will probably increase in the first and second quarters of the next century. But Indian music is more likely than not to absorb and assimilate such of the movements as are consistent

with its ethos and apply these modern cosmetic to its face in about the middle of the coming century and reject the totally antilogical innovations.

5. I have an intriguing expectation—hope, at any rate,—of the future; Indian music is rich in interart affinities such as dancing, painting and sculpture. It also has considerable synaesthetic potential, that is unexpected faculty for intersensory perceptions namely sound as colour and colour as sound. Much research is now being carried out in psychophysiological and neurological laboratories abroad in true synaesthesia and pseudo-synaesthesia, extending the experiments to other sensory modalities viz. smell, taste and touch. Such investigations are based on the faculty of the human brain to receive simultaneous, multiple sense data and to organise

them into a single, meaningful experience. Would the next century make it possible for people not only to hear Indian music, but also see it a symphony of colours, smells, tastes and touches through individual, personalised, ascribed equations! In other words, would the fifty second century of the present Kaliyuga develop equations for Indian musical sounds and rhythms in hues, flavours, fragrances and pleasurable, sensuous touches, so built as to cater to individual preferences and tastes so that the experience pervades and integrates all sensory aesthesis? I feel that in the coming century interart affiniton and intersensory integration of aesthetic perceptions would be a distinct possibility and become increasingly articulated.

B. Intra-musical elements

1. We may now briefly consider a few elements within the musical system. First, the medium; hopefully, Karnataka music vocalists will realise the importance of systematic voice training instead of depending on chance or freak. Besides bringing greater enjoyment to their own listeners, it would gain tolerance, if the respect and acceptance, and minimise contempt, of Hindusthani music lovers.

2. As long as acoustically efficient auditoria are few and far between dependence on the microphone will grow in live concerts: recorded voice qualities will tend to be 'sweetened' by acoustical gadgetry, to the detriment of

natural voice resources and of scientific voice training. I hope this last mentioned will be developed to suit individual needs and requirements as well as particular compositional genres.

3. Many additions will be made to the listening exotic musical instruments in our music with adequate adaptations, not only in orchestral ensembles, light classical and avantgarde idioms but to art music as well, thus enriching the colour, texture, range and possibilities of our music.

4. Borrowals from or exchange with, folk music will continue in art music; it is hoped that urban mimicry of folk music will stop and the genuine folk art will be systematically studied and promoted. There is a need to establish and develop centres for the collection of authentic folk music and folk dance records for archival, research, teaching and comparative musicological studies both regionally pyramiding into an apex body.

5. Scope and range of virtuosity will be enlarged in extant musical instruments with technological innovations and acoustical research in material, repertoire, performance methods etc. New instruments may be hopefully invented. Most importantly, it is to be fervently hoped that methods of manufacture and repair will be developed to ensure uniformly excellent quality in instruments by discovering all the empirical and technical variables in instrument making

and relating them in empirical and theoretical mathematical equations. At present, the tone quality of a musical instrument is largely left to chance and whim. It is important that the instrumental performer is consulted so that his needs and problems may be addressed instead of en mass regimentation in manufacturing.

6. Another important need in this field is the developing of a notational system for each instrument for manual techniques of playing alongwith slow-motion videographs for near and distant teaching. The dimembranophones (e.g. the mridanga) may be cited as an example. Each drumhead should be divided into radial sectors and fixed with a numero-literal symbol. The palm and fingers of each hand are also suitably divided and similarly symbolised. The two then may related to each other in terms of the type and degree of contact as well as the vocalised instrumental sound (solli paata). Thus each element of the playing may be synchronised and mapped. A practical difficulty here is the arriving at a consensus among the exponents regarding the correspondence between the instrumental sound and the vocalised syllable; for, different schools have developed their own equations between the two; each individual percussionist builds his own polyvalent equations—different drumhead sectors and hand sectors are sometimes associated with the same vocalised syllable and

vice-versa. It is to be hoped that some thought and effort would be bestowed in the years to follow on this aspect of our music. Excellent work has already been done on the tabla.

7. The Gurukula system of music education is almost irretrievably extinct, in spite of some earnest attempts at revival are being made in one or two institutions. The institutionalised system has come to stay. It is necessary that the latter should eschew the worst and incorporate the best in both. Conceptual infrastructure including Principles and Philosophy, Aims and Objectives, Methods and Teaching Aids, Assessment of Aptitude and Performance, Abnormal Music Learning, Place in General Educational System, Inter-art and Inter-disciplinary Ramifications etc, yet remain to be established in music education in consonance with our cultural traditions and with the modern needs and aspirations. The scope and purpose of music education at various learning strata such as the primary school, high school, preuniversity, university and conservatory should be clearly defined and distinguished. Music education needs to be diversified with break-throughs such as Sociology of Music, Adult Music Education, Informal Music Education, Distant Music Education, Music Composing, Music Criticism etc.etc. All this applies, mutatis mutandis, to musical genres other than classical, also. Much progress may be expected in this area in the coming century.

8. Concert patterns of both Karnataka music and Hindusthani music have evolved into the modern format during the past one hundred years or so. It is now tending to be stale and stiff in repertoire and convention both in the electronic media and platform. This is somewhat due to the deadend which music composing has reached in the classical and other genres. Creativity and originality in composing has become lustreless, reduced to the conventional and conservative. Spontaneity, vigour and inspiration are replaced with straining and groaning(-almost tenesmus!). This has naturally influenced platform concerts. Organisations arranging periodic music concerts and available music auditoria have not kept pace in number with the growing population and music performers. Large urban distances, time and money involved tend to dissuade urban music-love, from attending live concerts while the ready and relatively inexpensive canned music and recording and listening equipment have induced him to stay at home and listen to the music of his choice in comfort and leisure, so that he is inclined to feel that loss of rapport with the musician possible in live concert is a small price to pay. This trend is likely to increase in the coming decades.

9. Post-Independence India witnessed a democratisation of music by bringing music listening of a wide variety in style, composer and performer within the common man's reach. This

became possible of technological advancements. However, largely due to a sad lack of preparation, vision, planning, policy-formulation, administrative acumen and the art of governance among the political leaders, democracy has dismally failed in the political, sociological and economic aspects of the life of the common man. This is true of the arts also, especially of music. It is true that there was some enthusiasm and euphoria in the third quarter of the twentieth century; it is equally true that the final quarter also witnessed a disillusionment. Among the reasons for this failure may be mentioned: inability of quality to keep pace with quantitative explosion, inability to guard against proliferation of weeds, inability to keep at bay the politicking musician of inferior music ability who has to survive at the expense of genuine talent and excellence. Governmental myopic policies, including an inability to formulate a clear cultural policy, bureaucratic corruption and favouritism have much to answer for. The new century will hopefully usher in a true democratisation which means equal opportunities and healthy competition for all to achieve excellence and proper recognition and promotion of merit.

A century is but a speck in eternity and in the path of human evolution. And the Kaliyuga has still to journey for 4,26,900 solar years. But human life is short and a century is longer than it. How are we going to fare in the new century?

SAHITYA AND NRITHYA

..... - by DR. M. SURYA PRASAD

{Music can exist without dancing but the dance cannot survive without music. Dancing is really a visualisation of music and even in an absolute dance like the tandava which is performed to rhythmical words, it is more effective when these syllables are sung to musical notes. Therefore, it is obvious that music for dance has to have a) musical value b) rhythmic potential and c) sahitya or literary content which is what is being highlighted in this article}.

Music and dance are often described as "two limbs of the same human form." Some of the musical pieces in Sanskrit classical drama are rich in sahitya and were definitely meant to be danced especially in the Upa Roopaka forms of Sanskrit literature and the sangeetha nrithya of the medieval period. Several operatic works were written between the 13th and the 19th centuries, meant obviously for dancing like Jayadeva's Geeta Govinda. In addition both in northern and southern India, several musical forms meant primarily for dancing were composed like the Bhajan, the Thumri, the Pada Varna, Padas and Javalis. Strangely, enough music and dance seem to be the only two arts that have maintained a continuity with the Shastric traditions of yore.

The dancer not only weaves abstract patterns of movement to purely melodic patterns set to tala or rhythm

but she interpretes through stylised gestures the literary content of a musical piece set to tala and melody.

Abhinaya in Bharatanatya:

Bharatanatya which is what is prevalent and popular in Karnataka gives us a true picture of how music and dancing are woven together to form a beautiful pattern of melody, rhythm and literary content or sahitya and interpreted by the dancer through nritta, nrithya and abhinaya or mimetic gesture while variations of the melodic line set to a metrical pattern guide the nritta sequences the sahitya or the words of the musical composition determines the abhinaya of Bharatanatya, like Pada, Geetha, Keertana and the varna. Word, gesture and expression are harmoniously synchronised and rhythmically rendered within the format of the technique to interpret the literary theme of the song.

Significance of a Varna:

The varna is a good example of a complex musical composition of Karnatik music giving scope to the dancer to combine nritta, nrithya and abhinaya of the highest order. In the interpretation of sahitya by the dancer she or he has the freedom to interpret the meaning of each line in a number of ways without deviating from the actual

meaning and mood of the sahitya. Herein lies the skill of the dancer who, starting with the dominant mood or sthaya bhaava of the song is at liberty to go off at a tangent to depict various transitory or sanchari bhaavaas which occur to her, finally getting so involved with the nuances of the sahitya that she is interpreting, that she finally becomes one with it and attains a state described as the saatwika bhaava.

Nayaka-nayika bhaava:

The theme of the sahitya used in dance is usually based on the "Nayika- Nayaka" bhaava, symbolic of a devotee's yearning for God, or of the Jeevaatma for union with Parmaatma. The nayika is the lover usually, a woman and the nayaka the Beloved, a man. This concept is known as Shringara bhakti, the most unique contribution to dance. Shringara or erotic love leads to bhakti or absolute devotion, although the same lines of sahitya or words are repeated by both the musician and the dancer both improving within the raga and sahitya of the song to convey as much of the mood and meaning of the literary content as is possible.

The Pada:

The pada is a musical piece specifically belonging to dance, music and again deals more often than not with shringara and the naiyaka-nayaka bhaava, giving the

dancer great scope to depict the bhaava in a variety of ways. In the Javali, the bhakti or devotional mood of the song is replaced by a lighter vein of erotic love, human and sometimes downright earthly. The shloka with its devotional sahitya, is performed by the dancer at the conclusion of her recital in a spirit of para-bhakti.

Abhinaya in other dances: What has been described above of Bharatanatya is true of the other styles of classical Indian dance, such as Kathakkali, Kuchipudi natya, Odissi, Manipuri and Kathak.

Since Kathakkali is essentially, a dance-drama, the sahitya is highly formalised and rich in literary content often being extracts from renowned literary compositions is Malayalam, Sanskrit and also Manipravala(a combination of Sanskrit and Malayalam). The Raas dances of Manipuri are based on the sahitya of Jayadeva's Ashtapadis and now in modern times on songs and poems composed by renowned Oriya Poets. For abhinaya in Kathak, special musical forms like the bhajans, thumris and dhammars were composed and used.

Narayanateertha and Siddhendra Yogi composed great operas around which Kuchipudi natya was built up. Similarly, Maharaja Swati Tirunal's songs are the basis of Mohini Attam.

Kannada songs:

In Karnataka, sahitya of a very high order has always been used in Bharatanatya performances. Ancient Kannada poets were connoisseurs of dance and music and their compositions can easily be used for dancing. As for the Devaranamas composed by Purandaradasa and Kanakadasa with the sahitya being full of the descriptions of Vishnu and ten incarnations, no Bharatanatya recital, not only in Karnataka but anywhere in world, is complete without including one or more of them.

The Javalis composed by the great composers of the erstwhile Mysore Royal Court especially for the renowned Asthana Vidushi like the late Jetty Tayamma and Dr.K.Venkata!akshamma are very popular with contemporary dancers who have also begun to use the poems of the great modern poets like Kuvempu, D.V.Gundappa(DVG) and

others and the lyrical operas composed by PUTINA (Dr.Pu.Ti. Narasimha char) in their recitals with great success.

Need of the hour: What is however, very much needed is varnas in Kannada. Could the great musicians and composers of Karnataka give this matter a serious thought and do the needful? The varnas of the Tanjore Quartet are a case in point of how the complex piece of musical composition with comparatively simple and elegant sahitya can inspire a dancer to rise to the heights of creativity. What we need today are more and more literary compositions by leading poets which can be set to music and which can be interpreted by the dancer through abhinaya.

The bliss: It is said that the "word set to music, danced through sculpturesque poses which seeks to evoke a particular state of Being provides to the performer and the spectator a heightened experience, appropriately called "Brahmananda Sahodara."

In short, just there can be no dancing without music, there can be so significant abhinaya without sahitya of a high order.

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KATHAK - NATWARI NRITYA

By MAYA RAO

Kathak the very term is derived from the art of the story tellers Kathakas or Kathakars. It is said "Kathak Kaheje so Kathak Kahave." But through the centuries the style itself came to be known as Kathak. In present times, the term Kathak conjures up visions of a dancer displaying virtuosity in spinning and footwork or Chakkar and Tatkar respectively. Kathak has acquired this character of contrasts because of the various stages of evolution it has passed having had patronage from different sources.

As said before Kathak had its beginnings in the temples of Rajasthan and Uttar Pradesh where the Kathaks interspersed their narration of the stories from our epics with dance and song.

With the devastations of temples in the 10th and 14th centuries by the Muslim invaders the dance form of the Kathakas underwent a period of silence for some centuries till it was revived in the courts of the Mughals where it gained a secular colour with the aura of the Royal Courts. From the devotional it became an entertaining art. Similarly Kathak received an impetus from the rulers of Rajasthan.

As the themes for dance contained the Radha-Krishna or Shiva-Parvati episodes, the dancers stifled the story-element making way for decorative gestures, stances and lyrical movements, speed and virtuosity also became the mainstay of the dance form, thereby emphasizing the technical aspect. The tukdas or rhythmic patterns of the Ras period were given sophistication with complicated rhythm variations and a dazzling display of spins and footwork.

Thus the form acquired a fragmentary character till patrons like Nawab Wajia Ali Shah of Ohdh (Ayodhya) found the need of

reinstating the story element of the original Ras Leela into Kathak.

He composed a dance-drama woven on the Ras theme calling it Rahas (the Persian synonym for Ras) taking the main role of Krishna in it. His chief court Dancer and mentor Thakur Prasad helped with the technique of dance. Inspired by this, Thakur Prasad's nephews, Maharaj Bindadin and Kalka Prasad further enriched the style of Kathak with the story-element in it. Maharaj Bindadin with his musical compositions contributed to the revival of the spiritual content, while Kalka Prasad enriched the pure dance sequences. Kalka Prasad's sons Achhan Maharaj, Lachu Maharaj and Shambhu Maharaj have invigorated Kathak through their contributions and the disciples trained by them have popularised the form.

While the style of Kathak which flourished in Lucknow emphasised the graceful and expressive aspects of dance. The style which flourished in Rajasthan brought to prominence the vigorous aspects spiced with complicated rhythmic patterns. Amongst the many dancers of the Rajasthan courts, Pandit Jailal and Pandit Sunder Prasad dominated the scene in the early twentieth century and shared their art with disciples outside Rajasthan too.

Thus came the two Gharanas, known as Lucknow Gharana in Uttar Pradesh and Jaipur Gharana in Rajasthan.

While I was conducting studies on the history of Kathak, I asked my Guru Shambhu Maharaj to enlighten me on the origin of Kathak and the era in which it came to be recognised as a Classical or cultivated dance style. He smiled saying "why do you get lost in the dusty papers of historical records in Libraries to find the origin of Kathak?" "Listen", he said, "my forefathers saw the vision of



Krishna dancing and endeavoured to translate that in movement and expression, that is Natwari or Kathak. And, we, the descendants are still trying to interpret the beauty of that vision!"

The height of imagination with which the wonderment of the divine dancer is woven and passed on in an oral tradition from generation to generation, I know, will get stifled if we analyzed the dance style to fit into a chronological order or history. Hence, historical records of pinpointing the evolution of Kathak in distinctive periods or eras have evaded us. While referring to the Kathak dancers and their tradition, Dr. Anand Goomarswamy the reputed scholar has eulogised the art of Maharaj Bindadin, the celebrated Kathak Guru in these words:

"I have never seen, nor do I hope to see, better acting (Abhinaya) than I saw once in Lucknow, when an Old man, poet and dancer, and a teacher of many many dancers, sang a herd-girls (Gopi's) complaint to the mother of Krishna. This famous dancer whose name is Bindadin is a devout Brahmin. But such an action song as this did not belong to him, or depend on his genius for its being, even though he may have composed the particular words for it. It belonged to the race and its Old vision of the Cowherd God Krishna".

Coming back to the history of Kathak, while we have references to Kathak from very early times, with mention made in the Ramayana, Mahabharata and other books, the actual style of presentation is not defined. Later texts than the Puranas also mention the dance in the Northern and North Eastern region of India but do not specify the style of presentation.

It is only from the rise of Vaishnavism and its influence in 15th and 16th Centuries A.D. that we find reference to Kathak as a distinct mode of dance with the popularisation of the Radha Krishna legend seen in Ras Leela. We find traces of Kathak while studying the evolution of Ras Lila, which has links with

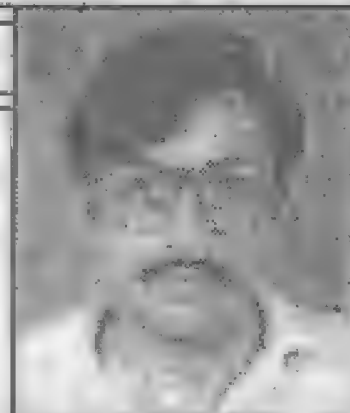
RASAKA, and HALLISAKA mentioned in the ancient texts like Natya Shastra as well as medieval works.

There are basic similarities between Ras Lila and Kathak in Abhinaya and Nritya which are found in the use of Spins (Chakkars) Gats (Gaits) Kavitas (Poems recited in rhythm) and rhythmic patterns woven around the syllables TA THEI THEI TAT. Even in the poetry of Surdas and Ashtachap poets we find terms of Kathak used. When Kathak travelled from the temple to the Royal Court patronised by Mughal rulers like Akbar, Jehangir and Muhammad Shah Rangila, a series of new features were added to Kathak to suit the new environs. Nevertheless there were emperors like Jehangir who allowed the best of the old traditions to continue. The Sangeet Darpana, gives descriptions of dance sequences seen at the court of Jehangir. The Pushpanjali bears striking similarity with Rangmanch KI Pooja (tukda) still performed in Kathak. Later accounts describe it as Salami.

A lot of source material is available in the paintings too.

As K.Vasudeva Shastry says the beautiful form of dance rendered to the accompaniment of Drupad and Dhamar is admirable but to pinpoint its origin and development is difficult.





GUNAGRAHI/DECEMBER1999

S.K.Lakshminarayana(Babu) page

CALENDAR OF EVENTS

MYSORE:

Gana Bharathi: Veene Seshanna Bhavana, Kuvempu Nagar: Dec.10 Nrithya Aradhana by Nupura Kalavidaru. Dec.12 Hindusthani vocal by Sushma Kashyap. Dec.13 L.Ramaseshu (Karnatak vocal). Dec.20 to 24 Dr.Devendrappa Centenary celebrations. Dec. 25 to 27 Natyacharya M.Vishnudas Memorial Dance programme.

BANGALORE:

Malleswaram Sangeetha Sabha: Gokhale Insitute of Public Affairs, Malleswara: Dec.5 Pandit Sohanlal Memorial Endowment dance Programme: J.Apoorva (Bharatanatya). Dec.11 V.Kalavathi (Karnatak vocal). Dec.12 Veena Venkata subbaiah birth centenary concert: M.R.Shashikanth (veena). Dec.26 to 2-1-2000 Sri Hanum jayanthi young artistes music festival series jointly with Ananya Cultural Academy.

Every Friday Cultural Evening Programmes:

Yavanika. Dec.10 Syed Sallauddin Pasha (Bharanatya). Dec.17 Saraswathi Narayan (Karnatak vocal). Dec.24 Suryanarayana Panjaje (Yakshagana). Dec.31 Anulekha Tagore (Bharatanatya).

Bharatiya Vidya Bhavan: Dec.10 S.Snehashri (Bharatanaty). Dec.14 Bhakti Sangeeth H.K.Narayana. Dec.21 Anita Shivaraman (Bharatanatya).

BHAVANOTSAVA 99: Dec.22 Inauguration. Dance-drama "Vikramorshiya" at 6 P.M.by Abhinaya Bharathi directed by Dr.S.R.Leela. Dec.23 a dance feature Kalpana by Padmini Ravi. Dec.24 5 pm Pt.Raghupati Hegde(Hindusthani music)). At 6.30 p.m. Haridasa Nandanjali; a musical opera directed by Mysore V.Subramanya. Dec.25 Cultural evening by the students of Bhavan's School of visual and performing arts. De.26 Veena duet by R.K.Suryanarayana and

Nandita. Dec.27 5 pm Karnatak vocal duet by N.R.Sharada and N.R. Harini. 6.30 p.m. Hindusthani vocal by Sangeetha Katti. Dec.28 Yuvakavi sammelana. Dec.29 6.30 p.m. sitar recital by Pt. Gaurav Mazumdar. 8th January 2000 6 p.m. "Odissi nrithya sandhya" by Khama Rao. Jan.14 to 16 Yuvath sangeetotsav-A Sankranthi music festival.

Nadajyothi Sri Thyagarajaswamy Bhajana Sabha: Sri Vasavi Kanyaka Parameshwari Temple, Malleswaram 8th cross: 6.30 p.m. Latha Ananth(Karnatak vocal).

Sri Guruvayurappan Bhajan Samaj Trust: 2nd year Sharadotsav(4-12-1999 to 12-12-99) at Odakkathur Mutt. Dec.5 Padma Artists. presents "Sanchari" directed by Ranjani Ganeshan. 6.45 p.m. Kirans(Bharatanatya due). Dec.6 Bharatanatya by Rasika Academy followed by Sunana Nagesh. Dec.7 Duet by Veena Nair and Dhanya Nair. Bharatanjali by Nrithyakala Mandiram.

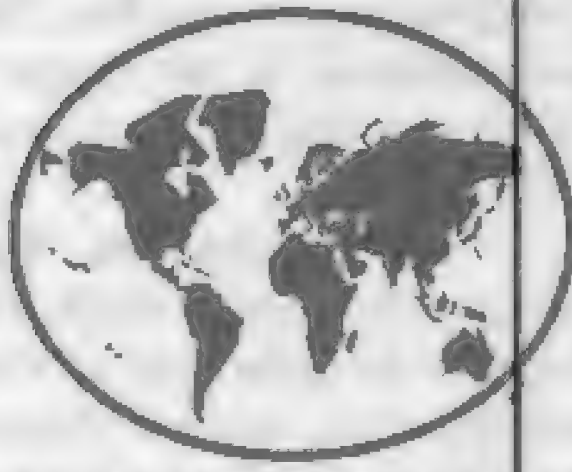
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FROM ABROAD

- By Nachiketa Sharma
California, USA

Pt. Prabhakar Karekar entertains

Prabhakar Karekar gave a Hindusthani classical performance at the Bhalerao residence in Cupertino, California on Nov.6. The concert started an excusably fifteen minutes late and went on at length till 12.40 A.M. A singer of fine calibre, Karekar displayed his prowess as well as his fettle in the classical realm, a territory to which he has migrated from his earliest stint of primarily natyageet music.

He started with the beautiful evening melody Maru Behag. This raga deserves a thorough expounding and unmitigated discovery so as to ensure that the potential of the raga is fully realised. Much to one's disappointment, Karekar denied us this pleasure. It seemed as though he was so resolute in dishing out an alap with unchecked speed and tans with superswift execution that he conspicuously skipped meting out that soft, sweet core of gradual delineation with a meditative nyaas, an essentiality that can not fail to soothe the performer and audience alike. Let no mistake be made, his seventy minute Maru Behag was eminently entertaining. One wished he had rendered all the justice to it. He sang a lovely "Shubha dina ayo" in vilambit ektal and the lovelier "Man lagyo na" in drut teen tal both of which are compositions of the unmistakable Pt. Ramashreya "Ramarang" Jha. It was a

treat witness the joyful play of tan, tal and drut bandish, a game in which the tabla of Subhash Kamat and the harmonium of Aravind Thatte played superably executed innings.

Karekar sang Hameerfor a madhyalaya and drut bandish. An exquisite Nirguni bhajan by Dharmadas could have been better. Madhukauns featured in the post-interval session too were not upto the desired level and impact. But rag Sohni evoked a great deal of enthusiasm. He infused his brant of infectious energy with this raga. The Kumar Gandharva bandish "Rang na daro Shyamaji" was beautified with tans coupled with energetic boltans. His singing of Kaushi Basanth(a combination of Basanth and Malkauns; "Ritu basanth ayi ri") and raga Pahadi("Jamuna kinare mere gaon") were passable. A Tappa in mishra Kafi "O miya jaane vaale" was the best piece of the evening.

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CASSETTE REVIEW / Kusuma Rao:

"Laya Taranga"—an ensemble of Percussions. It is a team of young, ambitious and talented percussionists making headway in the Karnatak music field. Their first musical production "Punamava" has seen the light of day. It contains on side A: "Mahaganapatim" (nata), "Reverie" (Hemavathi) and "Monsoon Muses" (Amrita Varshini).

The high pitched, bright and cheerful piping notes of

the flute make for a very refreshing beginning and give the cassette a rollicking start. The rich and varied ornamentations by the instrumentalists surrounding the phrase "Maha kavya natakadi priyam" are good. The plaintive strains of Hemavathi are charming and pleasant. The tana reverberates with vibrant rhythmic patterns. Raga Amritavarshini celebrating the

life giving rain is just fine. The sound effects of rain drops in the background add a novel touch.

Side B comprises "Soul of Layataranga" which can roughly be translated as Tani avarana in musical jargon and "Punamava" consisting of highly stylised "Bhagyada lakshmi baaramma. Anur Ananthakrishna Sharma and Nagendra Udupa have done excellent job of the tani set in aditala creating an impression of good rhythmic coordination, synchronisation, harmony and overall unity. Their youthful enthusiasm is catching. The Purandaradasa krithi although couched in ultra-modern, somewhat filmy costume, makes a fitting mangala stuti. The artistes Ravi, Prasanna, Udupa, Kiran, Madhu and Arun deserve to be congratulated for their maiden innings.

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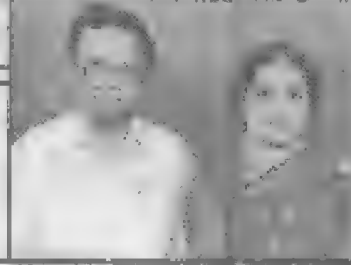


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Dr. A.H. Rama Rao & Sudha Rao page

QUIZ OF FINE ARTS....15

1. What is Ekadhaatu Divyanama keertana?
2. Give an example for the above.
3. What is its speciality?
4. What is Dwidhaatu Divynama Keertana?
5. Give an example for the above.
6. How is it sung?
7. Who is a Eka mudraakaara?
8. Give an example.
9. What is the speciality of Eka mudraakaara?
10. Give an example.

SOLUTION TO QUIZ OF FINE ARTS....14

1. The second section of the main part of the body of the raga alapana.
2. The sancharas herein are principally confined to the mandra sthayi with occasional flights into the other octaves.
3. The sancharas reveal the individuality, creative talents and imaginative skill of the

performer.

4. A raga with two of the sapta swaras deleted.
5. An audhava raga.
6. A second set of five ghana ragas.
7. Kedara, Narayanagowla, Reetigowla, Saranganata and Bhowli.
8. Nata, Gowla, Arabhi, Sri and Varali.
9. The third note of the scale in European music.
10. Gandhara.

- MANI.

PHOTO QUIZ :

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52 ವರ್ಷಗಳ ಹಿಂದೆ ನಮ್ಮ ಗುರಿ ಸ್ವತಂತ್ರ ಭಾರತ ಈಗಿನದು ಬಲಿಷ್ಠ ಮತ್ತು ಸಂವೇದನಾಶೀಲ ಭಾರತ

ನಮಗೆ ಸ್ವಾತಂತ್ರ್ಯ ಗಳಿಸಿಕೊಟ್ಟವರು ಪರಿಪಾಲಿಸುತ್ತಿದ್ದ ಧೈಯ ಅರ್ಥಗಳನ್ನು ನಾವಿಂದು ಅನುಸರಿಸಲು ಕಂಕಣ ಬದ್ಧರಾಗಿರೋಣ, ಸತ್ಯ, ಅಹಿಂಸೆ, ಸಹಿಷ್ಣುತೆ ಮತ್ತು ನ್ಯಾಯ.

ಸ್ವಾತಂತ್ರ್ಯ ಜ್ಯೋತಿ ಬೆಳೆಗಳು ಕಾರಣವಾದ

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ಸಂಗೊಳ್ಳಿ ರಾಯಣ್ಣ	ಕೌಡಲಗಿ ಶ್ರೀನಿವಾಸರಾವ್	ಶ್ರೀರಂಗ ಕಾಮತ್
ರಂ.ರಾ. ದಿವಾಕರ್	ಎಸ್. ಚೆನ್ನಯ್ಯ	ಚಿಂಗಲಾರಾಧ್ಯ
ನಾ.ಸು. ಹರ್ಷಿಕರ	ಗೋವಿಂದರಾವ್ ಯಾಳಗಿ	ಅಣ್ಣೂ ಗುರುಜಿ
ಅಲೂರು ವೆಂಕಟರಾವ್	ಹನುಮವತ್ ರಾವ್ ದೇಶಪಾಂಡೆ	ಬರ್ಲಿ ಬಿಂಧುಮಾಧವ
ಕಾರ್ನಾಡ್ ಸದಾಶಿವರಾವ್	ಅಂಬಲಿ ಚೆನ್ನ ಬಸಪ್ಪ	ನರಸಿಂಹ ದಾಬಡೆ
ಅಂದಾನಪ್ಪ ದೊಡ್ಡಮೇಟೆ	ಟೀಕೂರು ಸುಬ್ರಮಣ್ಯಂ	ಸಂಗೂರು ಕರಿಯಪ್ಪ
ಮೈಲಾರ ಮಹದೇವಪ್ಪ	ಕೆ.ಟಿ. ಭಾಷ್ಯವ	ವೆಂಕಟೇಶ್ ಮಾಗಡಿ
ಶಕುಂತಲಾ ಕುರ್ತಕೋಟಿ	ಹೆಚ್. ಪಿ. ದಾಸಪ್ಪ	ಕೆ.ಬಿ. ದುಂಧುರ್
ಭಾಗೀರಥಿ ಚಿಂಗಲಾರಾಧ್ಯ	ವೀರಣ್ಣ ಗೌಡ	ರಂಕರ್ ಕುರ್ತಕೋಟಿ
ಗಂಗಾಧರ ರಾವ್ ದೇಶಪಾಂಡೆ	ಕೆ. ಚಿಂಗಲರಾಯ ರೆಡ್ಡಿ	ಗುದ್ದಪ್ಪ ಹಳ್ಳಿಕೇರಿ

.....ಕಾಕಾ ಕಾರಖಾನೀಸ್.

ಹಲಿಗಲಿಯ ಬೇಡರಾದಿಯಾಗಿ ಅನಂಖ್ಯಾತ ಸ್ವಾತಂತ್ರ್ಯ ಯೋಧರಿಗೆ ನಮ್ಮ ನಮನ

ಭಾರತದ ಸಮಗ್ರತೆಯನ್ನು (ಕಾರ್ಗಿಲ್‌ನಲ್ಲಿ) ಮತ್ತೊಮ್ಮೆ ಕಣಕಲೆತ್ತಿ ಸಿದ್ಧವರ ದಂಡಿಸಿ, ವೀರಸ್ವರ್ಗ ಸೇರಿ
ಅಜರಾಮರರಾದ ಕರ್ನಾಟಕದ ಕಡುಗಲಿಗಳವರು

ಶಿವಬಸಯ್ಯ ಬಸಯ್ಯ ಕುಲಕರ್ಣಿ	ಮಲಯ್ಯ ಚೆನ್ನ ಬಸಯ್ಯ	ದಿಲೀಪ್ ಪೀರಪ್ಪ ಪೋತರಾಜ್
ಬಾಗಲಕೋಟೆ	ಮೇಗಲಮತ್, ಕೊಪ್ಪಳ	ಬಾಗಲಕೋಟೆ
ದಾವಲ್ ಸಾಬ್ ಅಲಿಸಾಬ್ ಕಂಬಾರ್	ಸಿದ್ದ ಗೌಡ ಬಸಗೌಡ ಪಾಟೀಲ್	ಬಸವರಾಜ್ ಕಲ್ಲಪ್ಪ ಚೌಗಲಿ
ಬಿಜಾಪುರ	ಬೆಳಗಾಂ	ಬೆಳಗಾಂ
ಧೋಂಡಿಭಾ ನಾರಾಯಣ ದೇಸಾಯಿ	ಹೆಚ್. ಪಿ. ಯಂಕಟಪ್ಪ	ಬರತ್ ಬಸನ್ ಮಸ್ಕಿ
ಬೆಳಗಾಂ	ಹಾಸನ	ಬೆಳಗಾಂ
ಸುಬ್ರಮಣ್ಯಂ ಮೊಯಿನ್‌ಲಿನ್	ಪೆಮ್ಮಾಂಡ ಕಾಪೇರಿಯಪ್ಪ	ಅಪ್ಪಾಪಾಹೀಬ್ ಪೀರಪ್ಪ ಧನವಾಡೆ
ಬೆಳಗಾಂ	ಕೊಡಗು	ಬೆಳಗಾಂ
ಎಸ್.ಕೆ. ಮೇದಪ್ಪ	ಯಶವಂತ ಡಿ.ಕೋಲಕಾರ್	ಸಿದ್ದಪ್ಪ ಭೀಮರಾವ್ ಮುದ್ದಾಳ್
ಕೊಡಗು	ಬೆಳಗಾಂ	ಬೀದರ್

ನಿಮ್ಮ ತ್ಯಾಗ... ಅದು ನಮ್ಮ ಸ್ಪೂರ್ತಿಯ ಜಾಗ, ಬಾಗಿ ನಮಿಸುವೆವು, ನೆನೆಸುವೆವು
ನಮ್ಮ ಇಂದಿನ ಪರಿಶ್ರಮದೇ ಪಾಳಿನ ಉತ್ತಮ ಭವಿಷ್ಯದ ಕೃಪಿಡಿ

53 ನೇ ಸ್ವಾತಂತ್ರ್ಯೋತ್ಸವದ ಶುಭಾಶಯಗಳು

ಕರ್ನಾಟಕ ವಾರ್ತೆ

Tuning to Perfect Note with Pt. D.B. Harindra

..... by Shruti Nanavaty

For veteran musician Pandit D.B. Harindra, recognition as an accomplished musician and teacher of high calibre, is to only a coincidence of circumstances. It has nothing to do with publicity, he says. Infact, this multifaceted personality shuns publicity and does not believe in commercialising his art. Having given more than 6

For him it is a non-stop venture. He was also guided by the great Pandit Shankar Dixit Janthalli of Hubli, Pt. Narayan Roa of Hyderabad and Pt. Ramarao V. Naik

University and his paper on 'The role of Kannada in Hindustani music-tommorrow' at World Kannada Meet, Mysore in 1985. As an examiner, he has been invited

several times by the State Government and Gandharva Mahavidyalaya of Mumbai. He also served as a member of Audition Board of Akashwani-Bangalore during 1992-1995.

Pandit Harindra's views are very distinct and



Pt. Harindra with Sruthi Nanavathy during 1948 and 1958.

decades to the art of music, Pandit Harindra sees music as an inseparable partner of life and feels that the greatest achievement in life for him is for music to happen to him.

He attributes his musical genius mostly to his Guru Pandit Shankara Sadashiva Joshi, under whom he trained from 1942 onwards for several years. He found Guru S.S. Joshi to be very open-minded, a rare quality to find in a guru in those days. He was encouraged by his guru to listen to a variety of musicians and imbibe their good qualities. Thus, this inherited quality, is what Pandit Harindra possesses even today. He sees himself as a learner and ventures into finding new possibilities to present a rag.

Pandit Harindra's life has been a creative one. In the field of music, you name it and he has done it all. From being a regular performer at AIR (for 30 years) and prestigious music platforms to being an active musicologist, having presented papers and conducting lec-dems at important conferences. He has also contributed innumerable articles and reviews for various dailys and magazines. His landmarks are his outstanding contributions to music literature namely his article in 'Bharatiya Kaladarshan' (published by Sangeeta Nritya Academy, 1963), his extension lecture on Hindustani music published by Bangalore

convincing. He has a way with words and one brings back knowledge after having spoken to him. He has a lot to say about music from his experience and it is due to such veteran's wisdom that our music have been surviving. As the days zero down to the coming of the next millenium, it is but essential to re-think and re-discuss the significant aspects of our Indian music in the century that shall soon pass.

Excerpts from an interview for GUNAGRAHI:

Q... Sir, I would like to start by asking your views on the controversy involving the Gharanas and their significance today?

A... This has become a prestige issue for a few and it

is gradually diminishing in its real sense. Meaning that those very much in want of the symbol, seek to retain the name of Gharana. This is because Gharana doesn't seek to evolve into something new. Infact, the concept of Gharana tries to limit one's capabilities. For this very reason, persons with talent want to develop an enriched music and are trying to maintain growth in music, which is very much in wanting. For a beginner, it is for sometime necessary to adapt oneself to a Gharana for the sake of discipline. But thereafter, one has to maintain an open mindedness towards the outstanding features of other Gharanas and in turn try to develop an individuality that one is gifted with. So I conclude that the concept of gharana as such should not make a singer, a fanatic. At the end of the day, one has to accept the truth that there are as many Gharanas as there are individuals in the field of music.

Q... So you are open to the fact that one should imbibe qualities from other Gharanas. But some people consider this as mixing of various Gharanas..

A... There is nothing such existing as mixing of Gharanas, because the finer points in each Gharana need not be overlooked and if it is upto the keener sense of a developing artiste to adopt anything good in music. So there is nothing like mixing gharanas. One is just taking what is good, that is all.

Q... What place does the theory aspect of music hold in an artiste's career?

A... Theory of music, I would say is to some extent an important aspect of training. It is based on the nature of a rag and useful for performing ability and proper analysis of a rag. It helps us to learn about the rag's limitations as well as what greater possibilities there are. Theoretical knowledge makes us see reason behind what we do in music. But this does not mean that an artiste should become too involved in the theory aspect because this would only hinder his search for new discoveries. That attitude that there is nothing beyond what has already been done should not be encouraged.

Q... Could you elaborate a little on the time theory that we follow in Hindustani music?

A... The time theory has been there for centuries. The time concept for a raga, is based on the congenity of the existing season and also difference in the effects of different parts of the day and night. So it is nothing as such being imposed on a singer. Because of the unsuitable condition for the concerts being forced upon both the artistes and organisers, the only choice left to a musician is to try for the proximity of time suited to each item or rag, he presents. Thus as far as possible, the Rag should be sung according to time. As I always say that : 'Raga, Rasa, Samaya' should be borne in mind. It is only when a rag sung at the right time that the Rasa flows so naturally. Rasa has got to be there in a rag.

Q... What is the right method to present Jod rags?

A... See the rule of thumb in

presenting Jod rags is that one has to find out those common notes between two rags that are being blended which I call as transitional notes or points. This helps us discover the musical phrases common to both rags. Once one becomes conversant with these phrases which are relevant to each rag taken for blending, then one can very naturally change over from one to another as and how one wishes to do so. Doing this the two rags in question move parallel to each other.

The method is to know those common notes and phrases between two rags for natural, smooth and struggle-free rendition to Jod rags.

Q... According to you, what should the duration of a concert be, today? Also, what should the concert pattern be like?

A... There has to be marked distinction between singing to a crowd and to an audience. This naturally helps one to make a wise selection of items for presentation. The duration depends upon the type of listeners and could be decided accordingly. Generally it also depends on the venue which should actually help the listeners to stay full time of the concert, till the end. Now-a-days, it is evident from the behaviour of the listeners that they cannot put up with long duration concerts exceeding two hours.

Q... What are the significant changes that you find have taken place over the years in the field of music?

A... We have reason to be happy that appreciation of classical music has gradually

increased amongst the youngsters. But there are some disappointing factors that I would like to put forward. First of all, the young musicians lack that perseverance and dedication to pursue the art. Earlier, the students used to have that regularity, nothing was casual then. But now they want to learn quickly and to perform, although it is essential for a budding artiste to get exposure, but their diligence should not get impaired by following the path of fame and

publicity. I find also that generally, majority of upcoming artistes indulge in presenting the same set of rags over year together, much against the expectation of good listeners who fondly look forward to new items. That is the trend over these past years. It is also true, only a few upcoming artistes, seek to present rare items and but again a bigger section of the audience do not relish anything other than the customary items. This trend actually doesn't encourage

growth of music. We also had more dedicated gurus in those days, who taught with discipline and sincerity. One more new trend that I am not in favour of is the recent development of Jugalbandi. There is no meaning to it and has nothing to promote music. I believe that there should be no word as satisfaction in an artiste's dictionary. An artiste should always have that yearning for the art, to grow and reach out to vast expansions.

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as a lecturer in Telugu. Scholar in Sanskrit, Telugu and Prakrit, master of one of the most elegant literary styles, perhaps the profoundest among musicologists, musician of an excellent order. Sarma has contributed much to Mysore's culture.

K.VASUDEVACHARYA

"You are my gift to Mysore" so said Patnam Subrahmanya Iyer, one of the most luminous stars in the firmament of South Indian music, when Vasudevacharya took his leave after years of tutelage. He was the last in the train of giants; he belongs to the vigorous tradition that is



now, alas, fading ostensibly. Born in Mysore, his early enthusiasm was for music but circumstances forced him to join the Sanskrit College at Mysore, where he acquired proficiency in the sacred language. But alongside continued his study in music under one Subbaraya, a neighbour and later under the famous Mysore

Padmanabhaiah. He had his lessons from the great Sheshanna also, whom he knew very intimately. And at the instance of the then ruler of Mysore, Chamaraj Wadiyar, he went to Tiruvadi and had his training under Patnam Subrahmanya Iyer for nearly six years. He returned to Mysore and was appointed court musician.

An eminent authority in the science of music Vasudevacharya was also an excellent vocalist. He used to accompany Bidaram Krishnappa. Madhyamakala singing is his speciality. Besides his attainment in rendering music, he is a composer of no mean merit. Many beautiful and popular songs stand to his credit. During his long life he has been blessed with the friendship of many a great soul; Veena Sheshanna, Bhakshi Subbanna, Bidaram Krishnappa, Tiger Varadachari, Muttaiah Bhagavatar, Ramanatha puram Srinivasa Iyengar and others. His music bears the stamp of influence from three immortal personalities in the field of South Indian music. Patnam Subrahmanya Iyer, Mahavaidyanatha Iyer and Tirukkodikaval Krishna Iyer. He worked also as the principal of Kalakshetra at Adyar.

KRISHNARAJA WODEYAR

The recent history of Mysore would be meaningless without a reference to the illustrious Krishnaraja Wodeyar IV, the late Maharajah. Educated on the best of lines, the Maharaja was

proficient in many arts, and a discreet enthusiast.

Intrested avidly in the intellectual pastimes, he soon became a scholar of considerable eminence in many



branches of knowledge. As a king, he answered the description of the Platonic 'philosopher-ruler'; at home, he was usually referred to as a 'Rajarshi' a saint king. A man of unimpeachable integrity of character, he was a striking contrast to the bulk of princely specimens in India. Affectionate, sympathetic, understanding and wise, he was naturally loved by the people of Mysore as a father. During his days Mysore's culture reached its climax; the state progressed on all fronts. He gathered round him and encouraged by personal attention many musicians and artists, such as K. Vasudevacharya, V. Doraswami Iyengar, K. Venkatappa and others. Himself a scholar, his court teamed with learned men of eminence in all the fields of oriental study. A clever administrator, he was shrewd in selecting the most proper

officers for the various departments and was personally supervising the day-to-day affairs of the government at the top level. His was a deeply pious soul and there was indeed something of a saint about him. Few rulers in India or elsewhere have done so much good to their people. The name of this Maharaja will ever be fresh in the memory of Mysoreans.

SRI CHANDRASEKARA BHARATI

Sringeri is one of the four monastic pontificates set up by Sankaracharya in the eight century A.D. Thirty fourth in the line of succession of these

pontiffs, was the most eminent of contemporary saints, Sri Chandrashekara Bharati Swami (1892-1954). Even as the head of an extremely



influential religious centres in South India, he was withdrawn and intent on spiritual aspirations. Besides being a sage whose mere presence has a salutary effect on those present around, he was a great scholar as his commentary on Vivekachadamani and his numerous lectures and discourses evidence.

Not so well known in his poetic talent; he has composed over thirty lovely poems in Sanskrit which breathe an air of spiritual heights; in them is seen the surety of a scholar, the delicacy of sentiments and fineness of taste.

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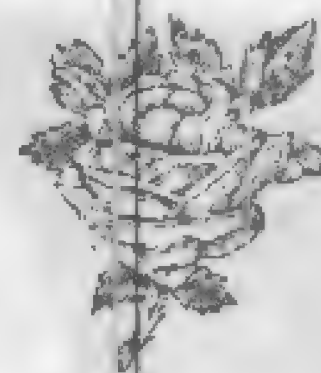


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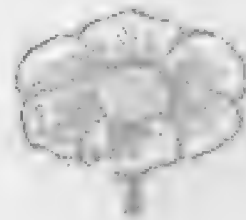
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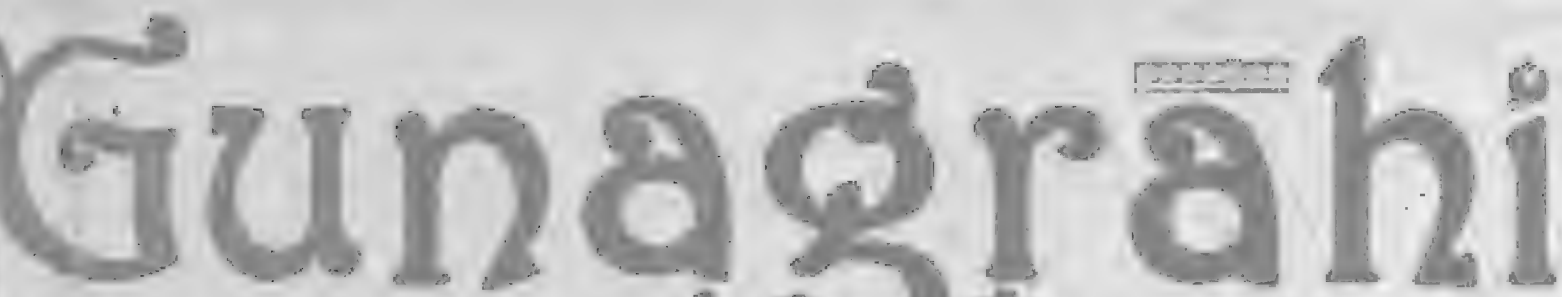
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Second Varshikotsava - 2000

GUNAGRAHI CELEBRATES FIRST VARSHIKOTSAVA

Gangitriah, Journal of Music and Dance, launched last year, is celebrating the first Varshikotsava on Sunday 5th December 1999 at 10 A.M. under the joint auspices of The Bangalore Hiranya Samithi at the Rangita auditorium.

Prof. B.K. Chamathekar, Hon'ble Minister of State for Information and Publicity, Govt. of Karnataka is releasing the Special volume of *Gurugrah* published on the occasion. Sangeetha Kannabina Sri B.K. Srikanth will preside. Sangeetha Kaimanlina Prof. S.K. Ramachandra Rao and Sri H. Kamathnath will be Chief Guests.

The Special volume is devoted to articles on Karnatic and Hindustani music and dance. Smt. Mayn Rao, Prof. S.K. Ramachandra Rao, Dr. Rao Sathyanarayana, Sr. T.S. Parthasarathy, Sr. D.R.Hamda and Smt. Leela Ramanathan are among the contributors. The volume will contain its other regular features also.

Launched by Justice M.L. Sankhania and Sri. A.R. Chandrasekhar Gupta on June 17, 1998, *Gangraha*, published monthly in English, aims to focus its attention to encourage music and dance artists in general and specially from Karnataka with a network of correspondents from Bombay, Chennai and Calcutta and International correspondents from USA, UK, Malaysia, Singapore, facilities of internet with e-mail etc. *Gangraha* is endeavouring to globally cover the cultural activities. It has on its advisory panel a large number of eminent personalities in music and dance.

Special Issue

HINDU, Monday, January 3, 2000 5

3. Surya Prasad and our meeting
there is an incredible interlude of 15
s. Let me explain. I was looking for a
asic writer; I turned to my friend, Mr.
K. Padmanabha, who, in these years has

obscure, in the years immediately preceding his death. I commend Dr. Surya Prasad, You know him as *The Hindu* music critic. What occasioned our meeting was the forthcoming anniversary of the birth of the late Dr. Prasad's baby, *Gunagrahi*, a journal of music and dance which made its debut in June 1980 without fanfare. It was the subject of a long editorial panel and, as its title suggests, the enthusiastic support of both scholars and critics in the twin fields of music and arts. Needless to say, it is its watchword.

dance are unique among the
ter works in a studio, so does a
y enjoy the luxury of privacy.
e when they may bring their
ublic viewing. Like the poet,
so inclined, reject a work if
satisfied; go on till they
fection. This advantage is
he musician and the dancer.

Prasad was sore that the twin arts did not have a journal to achievements and aspirations. is the arrival of *Gunagruhi*. In you hear, its readership is on a PC is one of its assets; more that *Gunagruhi* is now in Internet and hotmail; that aim to a global presence



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Dr. A.H. Rama Rao & Sudha Rao Page

CALENDAR OF EVENTS

BANGALORE:

Dr. A.H. Ramarao-Sudha R. Rao Charitable Trust and Bangalore Lalithakala Parishath:
Dr. H.N. Kalakshetra, Vaishakhotsava: June 19, 6.30 P.M. Veena Vaibhava by Dr. Suma Sudheendra. June 20, 6.30 P.M. Rathnamala Prakash (Sugama Sangeetha), June 21 Vidyabhushana (vocal). June 22 Lakshapati Rajana Kathe (drama). June 23 Panchali Shapatham (dance drama by Urmila Satyanarayana)

Karnataka Haridasa Scientific Research Centre: Vijaya Ranga Hall, Vijayanagar Market: Vijnana Vijayanthi-2000: June 30, 6.30 P.M.: T a b a s s u m Islam (Hindusthani vocal), 7.15 P.M. Deepa Nataraj (Karnatak vocal). July 1, 6.30 P.M. Prakash Kumar Chakravarthy (flute). 7.15

P.M. N. Rohini (Bharatanatya). July 2, 6.30 P.M. "Kala Sangam" variety programme; directed by Subraya Bhat.

Sri Thyagaraja Gana Sabha and Sri Mookambika Talavadya Sangeetha Kalashaale: Vani Vidya Kendra, Rajajinagar II stage: June 16, 4 P.M. Jayalakshmi Srinivasan (vocal).

Bangalore Gayana Samaja, June 18, 4.15 P.M. T.S. Rama (vocal). June 25, Trichur V. Ramachandran (vocal).

Ananya: June 15, 6.30 P.M. G. Rajanarayan (Venu) and Radhika Rajanarayan (Veena).

Malleswaram Sangeetha Sabha, Gokhale Institute of Public Affairs, Malleswara: June 18, 4.15 P.M. S h u b h a s h r e e Ramachandran (vocal). June

25 C.B. Ramanarayan (vocal).

BTM Cultural Academy, Sri Ramana Maharishi Academy for the Blind: June 24, 5.30 P.M. Padmavathy Ananthagopalan and R. Jayanthi (Veena duet).

Natya Samarpana: Dr. Ambedkar Hall, Millers Road, June 17, 6.15 P.M. Rangapravesha by Kumari Vrinda, a disciple of Nirupama Rajendra of Abhinava Arts Centre.

MYSORE:

Gana Bharathi, Veene Seshanna Bhavana: June 25, 6 P.M. Hamsini N. (vocal).

Avadhoota Datta Peetham, Datta Nagar: 58th birthday celebrations of Sri Ganapathi Sachchidananda Swamiji: (11th June to 18th): June 18, Presentation of Awards. 6 P.M. Music for meditation and healing by Sri Swamiji.

PALLAVOTHSAVA-2000

(16th to 20th Sept)

Vasundhara Performing Arts Centre, No.1, West Cross Ashoka Road, Mysore-570 001, will be conducting the 15th National level classical dance and music festival for the young between the age group of 15—30 from 16 to 20th Sept., at Jaganmohana Palace auditorium, Mysore. Interested artistes may apply to Dr. Vasundhara Doreswamy at the above address with their bio-data and three photos on or before 5th July 2000. The selected artistes would be provided with local hospitality and a respectable honorarium as fixed by the Centre.



From the Editor General

TWO YEAR YOUNG "GUNAGRAHI"

It is thrilling to note that "GUNAGRAHI" is two years old now. The very launching of the journal was a significant one. The aims and objectives with which it was launched have been fulfilled to a maximum extent. The focus laid on Karnataka artistes and art forms, in particular, has yielded rich dividends. The beneficiaries have gracefully acknowledged the role played by "GUNAGRAHI" in their success.

Now, it is a happy thing to place on records that the journal could overcome some unavoidable and unforeseen hurdles in its publication.

Thanks to Mr.V.Krishnan, General Manager, ITI, it can boast of its own well equipped PC. He has been an inspiring force.

The popular philanthropist-couple and Trustess of Sri Ramasudha Charitable Trust Dr.A.H.Rama Rao and his wife Smt.Sudha Rao have been gracious enough in sponsoring the issues of "GUNAGRAHI".

My dear friend Mr.S.K.Lakshminarayana(Babu) of Mysore has always been an inspiring spirit behind me. He has been helping the journal in building up its corpus fund.

Now that another feather is being added in the form of launching of a trust called "GUNAGRAHI INDIA", "GUNAGRAHI" pledges to fulfil the ambitions of the artistes, organisers, rasikas and connoisseurs of classical music and dance in the most befitting manner. It will act as a bridge and communicator between the artistes and other agencies.

You, the artistes, the readers, the sponsors, the Government agencies, the organisers and the lovers of music and dance are the backbone of this journal. You can get the things done, as wished by you, through this powerful forum. Your cooperation, support and guidance is always honoured by us.

Feel free to write to us and/or interact with us.

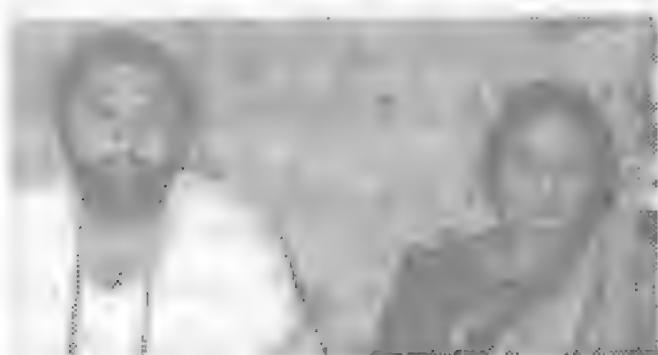
"GUNAGRAHI" is available on the net.

The address is: gunagrahi@yahoo.com and drsuryaprasad@joymail.com.

-Karnataka Kala Sri DR.M. SURYA PRASAD.

Nrithya and Yoga - An Integrated Perspective

[A disturbed mind cannot accomplish varied Satvik emotions, so effectively. The human nature, the world's attitudes to life, its desires and ambitions, attachments and aversions are the ingredients of the satvikaabhinaya. Directors of "Sadhana Sangama", Dancer-Guru JYOTHI and her Yoga-expert husband PATTABHIRAM explain and illustrate]



The entire universe is a harmonious manifestation of energy—the ever expanding Supreme consciousness. Each and every act in this universe is nothing but a rhythmic dancing phenomenon of that Supreme consciousness. Man is verily the Supreme creation and the expression of that energy and dynamism. The very purpose of his living is, to experience that rhythmic joy and express that *BLISS* in its totality.

Since the dawn of humanity, man has been exploring the very purpose, the message and the meaning of life. He, considering himself a laboratory, has been conducting various experiments to unveil the curtain of mystery between him and the very source of his existence. In this spiritual explorative passage of Indian history, many Rishis, the great seers and scientists by themselves, arrived at one understanding that Man is *SAT-CHIT-ANANDA* i.e., Absolute Reality, Absolute Consciousness and Absolute Bliss. They have proclaimed this very truth with pristine clarity in our ancient scriptures. The Taittareeya

Upanishad declares, Man is "*Raso Vai Saha: Rasam Hi Evahi Labdhva Anandee Bhavati*", i.e., "You are happiness itself: one who returns to this true abode of His shall always be happy." In fact, this *Rasa* can be interpreted as "*Ramate samyak roopena*", experiencing the joy of that whole.

In this explorative journey, such great truth-seekers like Bharata Muni and Maharshi Patanjali codified the philosophy and practices in the hours of their inspired and intuitive heights, in the form of texts. *Natya Shastra* of Bharata Muni and Patanjali Maharishi's *Patanjali Yogadarshana*, both convey the same truth in two different perspectives and parlance.

Our ancients have attributed a pinnacle positions of sanctity to *Natya* as the "*Panchama Veda*", i.e., the fifth veda the sacred scripture: and Lord Nataraja being the presiding deity of dance, speaks volumes about the spiritual dimension of *Natya*. Indeed, *Natya* is a path of worship and a state of accomplishment in spiritual truth.

Thus, *Ananda* or its other facet *Shanta* is the base of all life: and the life-activities springing from this source of Bliss shall always be holistic.

Because, it is untainted, spontaneous, creative and has the very fragrance of human existence, untouched by man's thoughts and deeds. Hence, it is sacred too.

The bedrock or "*Sthayi*" of *Navarasas* in *Natya* is *Shanta*—the ninth *rasa* while in *Yoga*, it is *Ananda* or supreme joy. When the *Ashtarasas* get dissolved in the last *Shanta rasa*, an individual realises the state of Bliss—"*Sat-Chit-Ananda*" the untainted joy. The sublime goal of *Natya* and *Yoga* is to attain this state.

Man is what the Mind is—"*Manah* yeven *Manushyaanaam*", when the mind is filled with impurities, i.e., *Pancha Kleshaas*, as envisaged by Maharshi Patanjali viz, *Avidya*—Ignorance, the fertile ground on which, *Asmita*—Ego, emerges as the false image of oneself, in interactions with other three *Kleshaas* or afflictions called *Dvesha*—the aversion, *Raga*—the attachment and *Abhinivesha*—fear of death, insecurity, loveliness, anxiety and so on. Due to these impurities in the individual self, all actions and responses with the external world result in frustrations and dejections. Hence, Patanjali defines *Yoga* as follows: "*Citta vritti nirodah*"—the complete stoppage of all functional

modulations springing from the store house called *Citta* or mind. When the self frees from all such impurities, becomes transparent and pure, the true personality emerges. This is what Patanjali means by saying "*Tada drustuhu swarupe Avastanam*". Then, in that pure being state, all expressions shall be filled with joy, shining with cosmic intelligence.

Bharatha Muni's parlance of *Natya* is also advocated on similar lines. He says "*Samaahita Manastvaath, Manah samaadhaanaa cha satva nishpattiredhyate*" i.e., only when the individual self stays in a serene state of being, the satvik emotions are aroused, which is the real essence of *Chaturvidha Abhinaya*. A disturbed mind cannot accomplish varied Satvik emotions, so effectively. The human nature, the world's attitudes to life, its desires and ambitions, attachments and aversions are the ingredients of the *satvikaabhinaya*. Bharata says, "*Yoyam svabhaave, lokasya, sukha-dukha samanvitah syomgaabhinaya pete natyam ithi abhideeyate*" which means the human joys and sorrows, agony and death, successes and failures—such mental afflictions imitated

on stage i.e., "*Avasthaanukrithi*"—is itself *Natya*. When an individual enacts these emotions of ordinary life, they are transformed into an aesthetic

The ultimate goal of *Natya* and *Yoga* sadhana is to purify these five sheaths of human existence and integrate the body-mind-soul to accomplish a harmonious



experience. Such emotions do not bind the personality but played and enacted. Then only, Patanjali's "*Tada Drushtuhu swarupe Avasthanam*" takes place in an individual in which the sense of "I" is annihilated completely.

A better understanding of these paths of *Sadhana*—both *Nrithya* and *Yoga* can be had from the "*Panchakosha Viveka*" model of *Taittareeya Upanishad*.

The human personality is made up of five sheaths of existence: (1) *Annamaya Kosha*—the physical body, (2) *Praanamaya Kosha*—the vital body, (3) *Manonmaya Kosha*—the astral sheath, (4) *Vijnanamaya Kosha*—the intellect and (5) *Anandamaya Kosha*—the state of bliss.

holistic personality.

Natya achieves this goal of self-purification and self-realisation through the *Chaturvidha Abhinaya*—*Aangika*, *Vaachika*, *Aahaarya* and *Satvika*. The same is accomplished in *Yoga* by way of "*Asthaanga Yogaanga*" practice—(1) *Yama*, (2) *Niyama* (3) *Asana*, (4) *Praanayama*, (5) *Pratyahara*, (6) *Dhaarana*, (7) *Dhyaana* and (8) *Samaadhi*.

Both the paths of *Sadhana* reach the individual self towards that "Light" and remove the dark veil of Ignorance, releasing the clutches of mental afflictions and accomplish Self-realisation. Paths may appear different. "*Eko sat vipraaha bahudaha vadante*".

With Best complements from:

Vidwan H.S.Nagaraj



Guruguha Gana Sabha

Sri Guruguha Sangeetha Mahavidyalaya,

No.53/1, Opp.Sri Sai Mandira, 3rd cross,

Basavanagudi, SHIMOGA-577 201. Ph.71544.

THE FUTURE OF INDIAN CLASSICAL ARTS

Music and dance have always ennobled and enriched human life and particularly so in our country, where in the words of Bharatha they have "enlightened the Man through entertainment."

Ancient Indian aesthetics have placed a distinct emphasis on the artiste being the subjective experiencer expressing himself in a highly detached and objective fashion. He meditates upon his experience and is able to give form to the formless. Thus the role of art is multiple—it is a means of self-expression, a record of the experiences of the artiste, a form of communication satisfying man's need to be part of a group, a way of searching for and understanding the virtues of life.

To go back a little in time to the third quarter of the last century when a great renaissance of our performing arts took place, heralded by some of our great intellectuals who inspired by patriotic fervour, made successful attempts to bring back our dance, drama and music not back to the temple which had hitherto been the focal points of our culture—but to the theatre which was based on Western models.

Dance thus ceased to be a temple and palace art and became a theatre art meant for the entertainment of the many as opposed to the select few. Inevitably both dance and music ceased to be the monopoly of temple and court dancers and became arts

which could be practised by artistes and dancers from all strata of society.

Another important factor to be considered here, is the replacement of the personal patronage of the Maharajas by the impersonal one of Government dispersed through its various academies and departments. Naturally there have been a number of changes in the format and objectives of classical arts ranging from the good to the absurd. These changes are to be seen both in the methodology of techniques and presentation and like all changes some are for the better and some for the worse. There has also been a change in the mental attitudes of the artiste. He or she has become highly subjective, no longer believing in the objectivity of presentation or attempts to project spiritedly with the result that the art forms have become intensely personalised expression of the artiste.

What is the future of classical dance in our country going to be? This is very hard to visualise in view of the almost hourly changes that are taking place in the various fields of knowledge, particularly in those of science and technology.

One trend which is obvious is that dancing is becoming a group effort and group performances and dance-dramas are becoming popular with a plethora of characters participating and with as many dancers performing as

the stage can hold and with combined choreographic presentations of a number of Gurus being presented. This may lead to permanent troupes being maintained by the Government in future.

Another trend is the realisation that apart from depicting myths and legends centred around Gods and Goddesses dancing could be used to express contemporary life and its problems. Here, one must digress and point out that a thought should be given to the total alienation that has occurred between classical art forms appreciated by urbanites and rural art forms that are appreciated by the villager and which however are slowly being replaced by cinema music and dance.

As a consequence of the above trends, musical and dance styles are becoming hybridised and totally mixed up. Will this lead to the creation of common or national style of dancing similar to the Bharatanatya prevailed in the country before the tenth century A.D? Will it become a "World Style"?

However, being an incurable optimist, one feels that art has a way of its own—the way of life and has got to grow along with the civilization of its time and not independently. I am confident that the strong roots of our culture and the versatility of the Indian artistic genius will produce suitable art, which will more than adequately satisfy the needs of all times.

-- Dr. M. S.P.

BUDDING VIDWANS AND BLOOMING VIDUSHIS

-- By Kusuma Rao

The present day musical scene gives an encouraging picture of Karnatak classical music. In any Gana Sabha, a time-slot is reserved to promote young talent. There are many youngsters eager to learn music these days. School and college going students make time to fit in a little music with their busy study-schedule. This is a very heart-warming trend and deserves all encouragement. Because music not only cuts across communities and language barriers but across generations too!

Today's youngsters are earnest in their approach. In the racy, competitive world that we live these days, performance and results are considered far more important than mere pursuit of knowledge for the sake of knowledge. It is not Art for Art's sake any longer; it is Art for the sake of name, fame and new, crisp currency notes. The young ones are so eager to perform (give concerts, nothing less) that the actual learning takes secondary place (if not a back seat). Those days when the shishya learnt in the Gurukula Vasa spent years in perfecting fundamentals, before venturing into the concert-arena are over. Today, the shishya goes to a Guru as

much to learn as to perform as early as possible. He receives training in the concert-craft, learns a few krithis and is ready to mount the stage. The parents/guardians are equally eager and interested in seeing that their wards get an early chance to perform. And they spare no efforts in this direction.

Ofcourse, youth is the best time of one's life and it is also the best time to learn. We are young only once and the capacity to learn is at its best in youth. And it is charming to see very young musicians sitting like stalwarts and performing. I have myself attended many concerts by upcoming artistes and their dedication and involvement is to be seen to be believed.

And this performing business is a two way process. As the young artistes perform, they also learn to give and take. They become mature and appreciate the fact that it is the combined effort of the main performer and the co-artistes that makes a concert (however mini or maxi) successful. Just like in sports and games, a competitive spirit is a healthy trend. They also learn from their mistakes. There is thus enough scope for improved performance in future.

Overcoming stage-

freight in the early years is a great step towards achieving success. One cannot sit at home and learn to become bold. Speaking, singing or playing in public can be learnt only outside the four walls of the house. Only then, is there a chance for the budding vidwans and blooming vidushis to build up confidence which is a vital necessity to any performer.

A big advantage that these early blossoms in classical music have is they are considered definitely a little higher in the social scale than their classmates who while away their spare time watching TV. This knowledge that they are making the best use of their time helps also in boosting their self-image. In any group of boys and girls, a talented one who can sing or play is at an advantage over the others who cannot. Such a person is enviable. This social image should help the budding geniuses to develop into better human beings and citizens of the world in the long run.

The invasion of TV

The invasion of TV into our lives and the way it has been eating into the roots of our culture is alarming. Imagine a world with no classical music, no steady

tonic notes of the SA PA SA swaras, our ever-soothing devaranamas but a world with much shooting and destruction, bang bang booming guns, artificial TV talks and deafening noise? What would life be like? We would all go mad!

While no one underestimates the importance of instant communication, of having the world's happenings at our finger-tips, it should not become a monster that threatens to consume our very existence. The mindless tele-viewing of sex and violences bodes no good to anybody, least of all youngsters. On the contrary, it excites the younger generation to take to unwanted things. There should be a limit to the amount of exposure of TV-culture the youngsters are allowed, so that they have time—precious time—to do other useful things in life—such as learn music. Music has the power to soothe, heal, comfort and bring joy to those who come into contact with it—be it a singer, player or a listener. It also helps the

youngsters earn name, fame and money eventually.

This is something I have noticed—that many youngsters, although they become qualified in a professional course, prefer to practise music than, say medicine. Music at the best of times, all other things being equal, is not a very lucrative business. In order to make a livelihood, they have to pursue a career—as a doctor, dentist, engineer, software-consultant or whatever, but they like to keep music alongside so that it gives them something to hold on to, like a friend's hand in the dark. As it does them good and makes them feel good, parallel pursuit of music is the prevalent trend.

Let the youngsters learn to separate the good from bad in their learning process. There are many laudable things they can emulate from their sisters and brothers in the West. Let them learn qualities like punctuality, neatness and tidiness in personal things, good manners, cleanliness, doing one's work by oneself,

doing whatever we do well, following the rules of the road, helping the elderly cross the road, lending a hand at household chore—there are hundreds of things. Let the West learn from us our good and great things, such as our music, culture etc.

I have a few suggestions for the budding vidwans and blooming vidushis:

Learn to understand the meaning and context (story or legend) of the songs they sing—as songs come in all languages. It helps them put more feeling into their music. Try to enunciate the words properly in the correct way without corrupting the meaning. Give attention to hrasv-deergha swaras, alpamaa praanaas. Pay particular attention to shruti. Practise with shruti box "on" for a while, "off" for a while and repeat it. Avoid making faces while singing. Twisting and contorting features are ugly and unnecessary. The effort should be invisible. To achieve this, practise daily before a good mirror, so that you can see yourself.

With best complements from:

SANGEETHA KRIPA KUTEERA,

39, 5th Main, 4th Block, Thyagarajanagar,
BANGALORE-560 028.

CASSETTE REVIEW:



Laya Vinyasa:
percussion ensemble: PAC
audio: Percussive Arts
Centre, 18th cross, 2nd
block, Jayanagar,
Bangalore-560011.
Price: Rs.40/-.

This is a rare cassette of percussion ensemble comprising besides the conventional Karnatak percussive instruments like mridanga, khanjari, ghata, morsing, konagolu, the Hindusthani percussions Pakhwaj, open air instrument dolu and rhythm Pad are also used to highlight the infrequent eleven counts time gait and khanda chapu. The artistes featured in this cassette under the direction of Bangalore K.Venkataram are A.V.Anand(mridanga), H.P. Ramachar(khanjari), R.A.Rajagopalan(ghata), H.S.Sudheendra(mridanga), B.Rajasekhar (morsing), B.C.Manjunath(konagolu), Anur Ananthakrishna Sharma(dolu) and B.S.Arun Kumar(rhythm Pad).

Side A of the cassette features the delineation of mishra tripata tala(11 counts) comprising one laghu(seven aksharas) and two dhrutas(each two aksharas). The prominent konagolu at the very outset is attractive. The

exposition is marked by artistic permutation and combinations of the tala. The ensemble seemed to have worked out a well thought plan and the percussionists have done their best in their respective roles. The moharas, the teermanas et al, including sarvalaghu patterns are not enjoyable but also make up for a solid composition of the tala. The time sense is immaculate. There is clarity in the play of instruments.

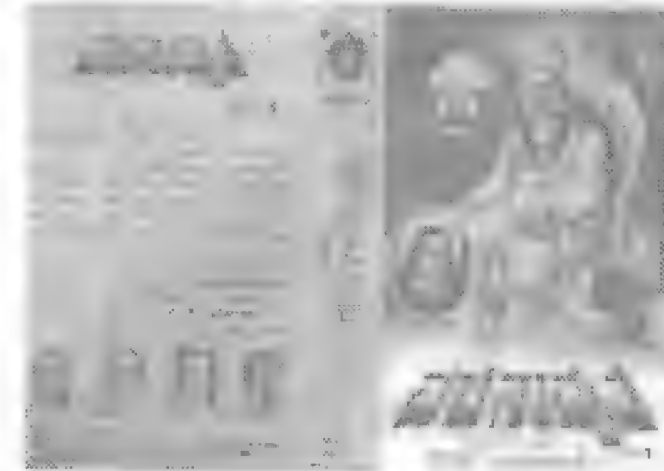
Side B has the delineation of khanda chapu(2+3). In this rhythmic exercise too, the artistes show their mettle. The patterns woven into the tala are enticing. There are artistic pauses which add to the variety. The teermana is worked out with lot of details incorporated into it.

Lot of care has been taken in making it a lively affair. A short and sweet approach has been fetching. As a result of which the entire rendition does not sound boring or dry. The separations between the instruments lend variety to the presentations.

Vachanamrita—part I Digital N 001, Sri Datta Sangeetha Vidyalaya, 92, I Floor, 8th cross, Wilson Gardens, Bangalore-560 027. Price Rs.35/-. Side A: "Kulavendu horaduva"(by Siddharama), "Amrita Sagara" (Allamaprabhu), "Guru charanava" (Shanmukha Shivayogi), "Aasage sattidu" (Allamaprabhu), "Ile nimmadana" (Devaradaasimayya) and

"Mande maasideare" (Chennabasavanna). Side B: "Kariyanjuvudu" (Basavanna), "Sajjaneyagi" (Akkamahadevi), "Gali hadadalli" (Ambigarachowdaiah), "Mruduvachanave" (Basavanna) and "Kariyanittade olle" (Devaradaasimayya).

This is a collection of vachanas by different Shiva sharanas. The select 11-



vachanas (six on Side A and five on Side B) are set to music and sung by Pandit V.M.Nagaraj, a singer of merit and also the principal of Sri Datta Sangeetha Vidyalaya. The above vachanas are tuned in Bihag, Poorvi, Gorakhi Kalyan, Madhuvanthi, Bageshri, Yaman Kalyani in madhyama shruti, Yaman, Khamach, Bhatiyar and Bhoopali ragas respectively. All these Hindusthani ragas suit well to the mood the respective vachanas.

A team of skilful singers led by V.M.Nagaraj had done extremely well in presenting the vachanas. The other singers Archana Udupa, Nanditha and Anasuyadevi have done justice to their assignment. The clarity of text with which the compositions are sung needs a pat. Likewise the mood of the ragas is aptly kept in tact and sing melodiously. - DR.M.S.P.

WHAT AILS KARNATAK MUSIC TODAY

An unusual and disturbing situation has become all pervasive at public performances of music — the universal preponderance of 'oft-repeated' songs combined with dilution of classicism. This unhealthy state of affairs tends to make all music listening safe and unadventurous since established ideals of accepted masters are conveniently forgotten. Filling our halls with familiar sounds induces a sense of security in our audiences. Over and over again, the same limited number of bona fide guaranteed master pieces are on display. By inference therefore, it is mainly these works that are worth our notice. At this rate, sooner or later our masterpieces are certain to dry up. The final irony is that the people who are persuaded to concern themselves only with the best in music are the very same ones who would have most difficulty in recognising a real masterpiece when they hear one.

It is both exhilarating and depressing to think of this scenario, exhilarating to think that great masses of people are put in contact daily with them and have the possibility of truly making sustenance from them, and depressing to watch these same classics used to snuff out all liveliness. Reverence to modern (contemporary) music has been turned into a form of discrimination against the music of the past masters. The public is now frightened of investing in any music that is

not contemporary.

The simple truth is that our concert halls have been turned into musical museums — auditory museums of a most limited kind. Our musical era is sick in that respect. Our 'invalid' artistes exist on the fringe of musical society and our listeners are impoverished through a relentless repetition of the same works signed by a handful of sanctified names.

As a simple example, by fixing his eyes on details, the contemporary artiste has become more and more incapable of appreciating these details taking into consideration its organic relation with the musical whole. This is the reason why the performers today are worse than those of, say, 50 years ago. Current performance is like a measuring rod, like a barometer, which indicates the spirit of the age. The quality of the performance usually determines the quality of the audience and vice versa. Today the audience is supplied with the music it deserves and not what it should have. In this sense, the performer is not to be blamed.

As for rhythm, harmony, instrumentation and execution of details, the demand made upon the performer today will be more exacting than it was in the past.

Witness the completely ignorant way in which classical masterpieces are performed today. There is also utter

confusion amongst the public as far as the problem is concerned. People simply do not know what to look for. They talk about the strict adherence to Sampradaya, yet listen in silence or actually applaud when the most incredible liberties are taken with it. The spiritual problem with which the great masterpieces are in fact concerned, have long since been relegated to oblivion.

Today's artiste lives in a cocoon. He has brainwashed the recent generation of music lovers and persuaded him not to think beyond a point. He does not allow the listener to fallback upon his own gift, his own analysis, judgment and imagination. The artiste does not question the listener — were you absorbed in the music? He is oblivious to the truth that a master work awakens in us reactions of spiritual order that are already in us waiting to be aroused. A concert is not a sermon: it is a performance — a reincarnation of a series of ideas implicit in the work of art. A healthy musical curiosity and broad musical experience sharpen the critical faculty of even the most talented amateur.

An artiste is no longer simply a craftsman. He is a musical thinker, a creator of values, values which are primarily aesthetic, hence psychological and ultimately of the deepest human importance. To participate in a concert presumes a

minimum kind of professionalism.

Everything connected purely with problems of technique and virtuosity is largely a matter of training. However, a tendency to practise excessively and to determine every little detail in advance will result in the art being deprived more and more of its essence and of its soul. Anybody who thinks it is possible to impart and develop the technique of a singer or an instrumental player in the absence of close and constant association with the art itself, in the face of which technique can only be a means, is very much mistaken. It is, however, a fact that technique exercises a hypnotic influence nowadays.

How many artistes have questioned how successfully they are communicating with an audience? One who cannot calculate in advance the effect of his piece on the listening public is in for some

rude awakening. Although a desire for communication may not be in the forefront of their minds, they should, however, be modest enough to realise that every move towards logic and coherence in performing is in fact a move towards communication. This is relevant in its meaning to the contemporary composer also.

What is the difference between tasteless exhilaration and an experience that is deeply moving. It is only a slim margin. If the expectations from the artiste are not much and if we were charitable minded. We laugh, if not charitably inclined. We denounce it. We want to rise up and call it a public lie. Facing a large and heterogeneous crowd. It is the performer who is deeply moved and without a shadow of embarrassment appeals to what is warmest, who really communicates with the audience and wins the loudest applause.

Nothing is as boring as merely well rehearsed concert in the sense that nothing can be expected to happen beyond what is studiously prepared in advance. In a situation like this, the artiste is performing a duty than a piece. Unless the music stirs the executant. It is unlikely to move an audience. Effortless singing or playing is one of the major joys of the music listening. It indicates a measure of mental confidence and a degree of physical assurance in the handling of the voice or the instrument.

Eventually the finest artiste cannot be easily pigeonholes. The reason we remain so alive to their qualities is just because, in each case we are forced to balance and adjust subtle gradations of the interpretative power. Every new artiste is a problem-child, a composite of virtues and defects that challenge the keenness and mind of the listener.

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REVIEW



BANGALORE BUZZ:

Excellent Nandini-Murali

Young Kathak-duo Nandini K.Mehta and K.Murali Mohan were in their artistic elements when they performed together at ADA Rangamandira. They heralded the opening of their school of dance with their lively performance. To enrich their duet the orchestral ensemble comprising Sangeetha Kulakarni(vocal), Parveen D.Rao(tabla), Yogesh (harmonium) and Srinivas (sitar) contributed well.

The recital began with a Nataraja stuti. Set to Bhairagi Bhairav (equivalent to Revathi of Carnatic music) and Puriya, the composition was explored exquisitely. There was cohesion in their movements. Though one felt that Nandini and Murali were a bit self-conscious, in the narration part, they gave a creditable account of themselves. The technical exposition of the jhap tal (10 beats) in the form of uthans, thats, aamadhs, tihais et al, was admirable. The duo covered the stage in artistic designs.

Nandini and Murali's abhinaya talents came to the

fore in the rendition of "Rasa barase" and a bhajan respectively. More expressive facials could have lent the number a special glow. The concluding Malkauns tarana was befitting.

Snehashri delights

Young S.Snehashri's Bharatanatya under the EFCEP series at Yavanika did credit to her Guru B.Bhanumathi. Her recital took off with the Poorvaanga vidhi. This was rendered in strict conformation with the Mysore Style of Bharatanatya and according to the tradition of Mysore Palace. Dikshitar's Gowla krithi "Sri Mahaganapatharavatumaam" set to mishra chapu tala and the shabda were notable for her abhinaya.

Though at the outset, she seemed a bit shaky, her delineation of the Bhairavi varna "Velanai vara cholladi" by K.Dandayudhapani Pillai addressed to Lord Subramanya was notable for sparkling, evocative teermanas and intelligent abhinaya. The attributes of a swaadheenapatita nayika were highlighted by her through her artistic abhinaya. Well built, fair, lissom, Snehashree has all the externals required for a dancer by its first codifier, Bharatamuni. She now has to learn to give to dance, in full, all that she has within her.

The varna was neat and expressive. All the post-varna items "Jagadodharana" by Purandaradasa, a javali de-



picting a mugdha nayika and the concluding Valachi tillana by Dwaraki Krishnaswamy came out in an impressive way. Guru B. Bhanumathi (nattuvanga), Jahnvi Jayaprakash (vocal), Narasimhamurthy (flute) and Narayanaswamy (mridanga) lent good support.

Taalavaadyotsava-2000

The five-day(May 27 to 31) 19th Taalavaadyotsava-2000 under the auspices of the Percussive Arts Centre at Shivaratrishwara Kendra, JSS Campus, Jayanagar VIII block began in a traditional manner. The "Palani Subramanya Pillai Award" donated by Dr.A.H. Rama Rao and Sudha Rao was presented to veteran mridangist P.G.Lakshminarayana of Mysore. This was followed by an erudite harmonium solo recital by Palladam Venkataramana Rao. Accompanied ably by Mysore V.Prashanth (violin), P.G.Lakshminarayana (mridanga) and G.S.Ramanujam(ghata) the veteran could highlight the niceties of Carnatic music on the keyed instrument.

Palladam held the show together with his expertise and vast experience. His imagination was fecund. He was able to translate his musical vision into reality.

The impressive recital had two landmarks in it. The exposition of Poorvikalyani(Gunamosagarada) and Mohana (Bhavanuta) were pleasing to the ears.

Arunachalappa remembered:

The legendary harmonium player late Arunachalappa brought glory to Karnataka with his impeccable artistry. His birth centenary year was celebrated in a befitting manner by the Centre. A book on his life and achievement penned by B.M.Sundaram was released by N.Ramachadran of Indian Fine Arts Society, Madras.

Singer-scholar Dr.Radha Venkatachalam of Delhi gave an illuminating lecture-demonstration of raga, tana and pallavi under the direction of veteran vocalist Prof.T.R.Subramanyam. The rendition of RTP in Madhyamavathi in two-kalai trishratripude at 21/4 edduppu with trishra and trikala was a class by itself. The ragamalika comprising Hemavathi, Saramathi and Roopavathi ragas with ragamudra incorporated into it was captivating. The pallavi line "Paalimchu madhuvati Shivayuvathi Madhyamavathi" in strotovahayati was dealt with all the interesting technicalities.

Young percussionist Anur Ananthakrishna Sharma was presented the "H.Puttachar memorial



award"(donated by khanjira vidwan H.P.Ramachar).

"Vadya Vaibhava", an instrumental ensemble comprising V.K. Raman(flute), Pushpa Kashinath(veena), Anur Ananthakrishna Sharma (mridanga), D.Srinivas(12-stringed guitar), B.S.Venugopalraju (tabla) and Arunkumar(rhythm pad) enthralled the audience with its well-rehearsed performance. Directed by AAK Sharma, various possibilities in exploring the varieties of the given rhythm, created a delightful experience.

A varna in Sri raga(Saami ninne), "Vatapi Ganapatim bhaje" (Hamsadhwani) and a short alapana of the raga by the venu and veena artistes, the krithis was cirsply presented. The sahitya portions "Veeta raginam" and "Anaadi Guruguha" were catchy.

An orchestral composition by AAK Sharma in a scrumptious Saraswathi raga enabled the instrumentalists to negotiate the laya in admirable way. "Raghuvamsha sudhaambudhichandra" (Kadanakutoohala), Amritavarshini(another orchestral composition) and a raga, tana and pallavi in Shanmukhapriya left an

indelible mark in the minds of the lovers of music.

Karnatak music on Angklung

To vocalist Anasuya Kulkarni goes the credit of adapting an Indonesian bamboo instrument called Angklung to Karnatak music. Backed by Susharao(violin), B.N.Ramesh(mridanga) and S.Prashanth(khanjira), Anasuya gave a good account of herself in rendering "Vatapi", raga Nagaswaravali(Garudagamana), Jingla (Anathudanugani) and Amritavarshini(Sudhamayi) among others.

Radiant Ramamani

Ramamani, one of the the best vocalists of Karnataka, proved that the sincerity of approach is the keyword of success for any musician. Ramamani's rich and resilient voice had an easy tri-sthayi range.

The choice of items was good and it showed that the singer was a seasoned performer. A varna in Reetigowla and "Gajananayutam" in Chakravaka, kept up the even tempo of the recital. Kanakangi for "Sri Kanakambaradhari", a composition by Bellari Seshagiriachar and Kedara for a rarely heard Dikshitar-krithi "Anandanatana prakasham" were moving.

GNB's "Ninnupo gadatarama", "Raramayintidaka"(Asaveri), Andolika (Ragasudharasa) and Todi for "Daachukovalena" with the trikala negotiation were neat. Ramamani received a commendable

support from
B.U.Ganeshprasad (violin),
M.T.Rajakesari (mridanga)
and R.A.Rajagopalan (ghata).

Violinist-brothers

Violinist-brothers Mysore
M.Nagaraj and Mysore Dr.M.
Manjunath excelled each other
in the elaboration of Ranjani
and Todi(raga, tana and
pallavi in khanda tripude and
khanda nada). The melody
was intact. Their
manodharma was in tandem.
There was professional elan in
the rendition. Everything was
wellplanned and well executed.
The concert was enriched by
A.V.Anand (mridanga) and
M.A.Krishnamurthy(ghata).

Duet with a difference

Earlier, Kalavathi
Avadhoot and H.Geetha sang
to the accompaniment of the
ensemble of the Percussive
Arts Centre consisting of
V.Krishna and H.S.Sudhindra
(m r i d a n g a s) ,
R.Sathyakumar(ghata),
A.V.Kashinath(dolu), B.S.
Arun Kumar(rhythmpad) and
A n u r
Ananthakrishnasharma(direction).
They rendered raga, tana and
pallavi "Amba nannu brovave
at vegame vachchi" in
Janaranjini(1/2 edduppu)
tagging it with a chain of
ragas suffixed with Ranjini like
Shivaranjini, Sriranjini and
Sumanesharanjini.

Vibrant vocal

On the concluding day,
the Palghat Mani Iyer Award
was conferred on the veteran
mridangist Ella
Venkatesharao. The curtain
came down with a vibrant
vocal recital by Trichur V.
Ramachandran. Supported by
S.Seshagiri Rao (violin), Ella
Venkatesharao (mridanga)
Ramachandran enthralled the
rasikas with his short and rich
recital. Nata (Swaminatha
paripalayamam) and
Poorvikalyani (Meenakshi me
mudam: Dikshitar with
nerava and swaras), Hindola
(Samaganalole) and Kambhoji
(Evarimata) stood out for his
seasoned artistry and concert-
craft.

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S. K. Lakshminarayana Babu page

QUIZ OF FINE ARTS

krithi in this raga.

SOLUTIONS:

1. What is Natya Dharma?
2. Under what heading can it be studied?
3. What is Natya Dharmi?
4. Loka Dharmi is _____
5. What is Nattuva Talam?
6. How is it used?
7. What is Natya Veda?
8. Gandharva Veda is _____
9. What do you know about Malavi raga?
10. Mention the famous

1. The code of ethics to be observed during the performances of Natya.
2. It can be studied under four heads: (1) The Dharma pertaining to the Dancer, (2) The Dharma pertaining to the accompanying singers and instrumentalists, (3) The Dharma pertaining to the organisers, and (4) The Dharma pertaining to the audience.
3. Coventional representation of an object.
4. Realistic representation of the same.
5. The metallic cymbals used

by the nattuvaranars or conductors of dances.

6. Of the pair of cymbals, one is of bronze and the other is of steel. The bronze disc is struck against the steel disc held in the left palm.
7. The Art of Dance. In order to establish the greatness of the art, it is elevated to the status of Veda.
8. Music.
9. It is a janya raga from the 28th mela Harikambhoji. It has sa ri ga ma pa ni ma da ni sa—sa ni da ma pa ma ga ma ri sa. Compositions begin on ga and dha.
10. Nenarunchinaanu.

PHOTO QUIZ

This is a rare photo of the last performance by the noted dancer-couple of Karnataka.

Identify them:



RESPONSIBILITIES OF PERFORMING ARTISTES

- by DR.M.BALAMURALIKRISHNA

[They would be working for the cause of music if they take proper interest in the upcoming musicians and constantly emphasise the need for strenuous practise and to develop a commitment to excellence.....observes the genius-vocalist.]



India's greatest asset is the deep veneration with which we hold our heroes who conquered not by the sword but by the spirit of love and goodness. Of these, our composers of music and performing artistes stand supreme. It is a matter of great pride and glory that unlike other arts which have suffered neglect and deterioration, music has progressively developed to enlighten and bless mankind. It is the responsibility of the present generation of musicians to keep up this great legacy and preserve it in its finest form. In this task, one may face a lot of hurdles, the foremost of these being one's own individual needs and attitude.

Pre-requisite

An important pre-requisite for good music is that it should be pleasing to the ear. This does not mean that purity of the art should be sacrificed for the sake of popularity. However, it should be remembered that no presentation will be considered worthy if it is bereft of power, beauty and effect. Quality does not mean mere following of

tradition. These aspects should be properly inculcated in the younger generation by the performing artistes. At the same time, they should not rest content by saying that the rising stars have better knowledge than those of the previous generation but lack the quality of involvement of devotion. On the other hand, they would be working for the cause of music if they take proper interest in the upcoming musicians and constantly emphasise the need for strenuous practise and to develop a commitment to excellence.

It is also often said that to avoid a beaten path and show something new, some musicians present new compositions. Such criticisms are often biased as it can be seen that many such compositions have become very popular with music lovers who demand presentation of these new generation composition in music concerts. It is therefore important to see whether the compositions presented makes a passionate appeal to the emotions. The performing artistes of today should see to it that the new compositions should conform to the standards of emotional appeals.

Significant Style:

Style is an important aspect of music. It is the responsibility of the musician to see that the presentation is made in an attractive manner. The criterion should be quality

of the music not the duration of the concert. The artiste by experience builds a rapport with the audience which in the long run makes his concert appeal to all men at all times.

There is a growing tendency to learn music by certain mechanical means. Musical knowledge to be imparted correctly, however, requires personal attention. The deterioration in the quality is the non-availability of teachers who can really devote time and energy to promote their disciples. The blame for this rests not with the musicians but with the society's lack of appreciation of their problems. Basically, there is no acceptable forum that can take care of their economic conditions and living standards. Only if an artiste has all the comforts to practise his art, can give his best.

Broadcasting music over the Radio and Television and introduction of music in films do help in music reaching out to a wider audience and this helps a larger number of population appreciating the essence of music. A word of caution can only be stated that the music propagated through these means should be of good quality and its aesthetic value should not be compromised for cheap popularity or as a means of commercial exploitation.

Thus, in all the areas enumerated above the role of performing artistes cannot be underestimated.

WOMEN IN THYAGARAJA'S COMPOSITIONS

.... by N.Rajagopalan

The bard of Tiruvaiyaru and the most popular of the classical Karnatak Trinity, Thyagaraja had probably to suffer the agony of witnessing ignominious indiscretions that day to be forced to come out with his most vehement censure in *Menu Juchi mosa bokave* (Sarasangi raga): "Oh Mind! do not get deluded by illusory physical appearances of women. If you

her demise, of Kamalambal and father of his only child, Mahalakshmbal could never think of or stoop to castigate all women but encompasses only those guilty of perversions and ignoble conduct. The warning applies to the voluptuous and the prostitute as well as to men of fickle minds. Thyagaraja reveals his mind, though not in

expression to his dismay at their incapacity to seek Divine Beauty comparing such men to milk-cans that cannot appreciate the taste of milk.

Thyagaraja should have been young when he ~~composed~~ *Meevalla gunadosha memi* (Kapi) wherein while warning against the tendency to shift responsibility for one's own

(In portraying human foibles and failures, he vices the dire necessity of focussing on the deep maladies that all society with a will to reform it as a true devotee of the foremost "Symbol of Dharmic Conduct", Sri Rama. This is discernible in his well-meaning allusions to the frailties of men and women and his own. He spares himself not, one could see his anger, despair and sympathy in varying degrees in songs like *Emit jesite nemi* (Todi).

could only see through their glamorous exterior, you would see nothing but an amalgam of filth, blood etc, with an alluring cloak on. They carry on their amorous adventures with their eyes which, like sharp weapons, pierce through men's hearts and with their breasts, which like moons, present a resting place for heads".

The poet was sure to have been piqued by some despicable amorous Leelas of a reckless profligate to indent on words alien to his life of a spiritual crusader. Even the name of the raga is an indication of the content and message of the song. The spouse of Parvati and later, on

such biting terms, in other songs as well to retrieve, reform and reclaim minds with marked proclivity for sex that waver as in: *Manasa Sri Ramuni dayaleka* (Mararanjini) wherein he queries whether the mind had got distracted by other women. "Manasu nilpa shaktileka bote (Abhogi)", where he poses the ticklish issue of the efficacy of performing Soma Yagna even as his Dharmapatni (wife) indulges in illicit amours with her paramour and *Enta muddo? Enta sogaso* (Bindumalini), in which he chides pseudo-devotees who stand enslaved by vicious women ensnared by their captivating looks and gives

faults, he queries how a goldsmith could be held culpable for deficiency in purity when the gold given to him is not of the required carat. Then he pens a challenging query—quite a startling one but atrociously correct—"if one's daughter is not able to stand labour pains, why wrongly blame the son-in-law for it? (of course, the prevailing conditions then would have justified the shifting of the blame: but still?) Surely, this song should have been composed before he begot his only child—and that, a daughter!

Missionary

Sains have a mission to advise, warn and reform

community to free it from the clutches of vile emotions, suicidal passions and immoral digressions. Even as the Bard performs this task he wonders in his *Tappi bratiki (Todi)* whether it is possible at all in this Kali Yuga to escape from getting drowned in the treacherous pond of sensualities. One hundred and fifty years have since gone and one could appreciate his rare vision better now. Doordarshan is sufficient proof.

It is relevant here to recall how the noble spouse of Sri Tulasidas thought it fit to reprimand her husband in terms as sharp as those of Thyagaraja: *Such is your infatuation for this body of a female constituted of phlegm, bones and blood! Hadst thou but offered half the love to the Lord, thou wouldst have ascended the very Vaikunta.*

Did not such a realisation descend on Cardinal Wolsey, though too late to save his life from execution by the fickle King of England? Again, but for the virtuous Devadasi Mohanangi, where was the guarantee that Kshetrajna would have reached the pristine heights he did? Thyagaraja's respect for good women finds ample expression in several songs like *Entanine Varnintunu (Mukhari)*.

Love poet

That Thyagaraja was harsh on women is a surmise,

a nebulous thought generated by his impregnable image as moralist and stern saint-scholar. But his magnificent opera *Nowka Charitramu* negates such assumption and proves that he is no dry-to-dust moraliser but is equally an eminent "love and romance poet" who could bring out the finest nuances and fragrant graces of Shringara. There is rejuvenating, amaranthine freshness in conception, conjuring description and flamboyant narration full of romantic tete-a-tete and niceties.) The verdant opera finds its micro echo in Subramanya Bharathi's titillating song "Sindhu nadiyinmisai nilavinile", a song that brings to eternal focus the precious cultural integration of pre-partition India fostered through centuries by men of vision). That "The soul should find rest in no fleshy thought, nor earthly affection" (Walet Hilton), but should be wedded to ethereal truths and codes of enlightened conduct is the prime theme of the opera Sri Thyagaraja.

As the rasika ploughs through absorbing episodes in the opera—Why plough? The gopis have no heart to tear themselves apart from Sri Krishna even as the plough has no independent role once separated from mother earth—he is tempted to draw even the extant pictures of Thyagaraja depicting him as a rugged Bhagavata sans exposure to captivating finesse

of Shringara! The remarkable dramatic presentation connotes the transition from olympian objectivity to metaphysical truth after an encounter and ordeal with the treachery of human passions and vagaries.

The Gopis of Brindavan kidnap(it is so) the divine child of gorgeous beauty and resplendent charm, Sri Krishna and proceed on a boisterous, amorous boat excursion on river Yamuna to satisfy their emotional egoistic urges. The Gopis became victims of successive dominant passions and phantasmal allurements engendered first by one affection and then by another excited and exposed to diverse urges. With feigned innocence, Krishna submits himself to all their guileless but stupid urges and girlish pranks. Nay, he encourages and eggs them run riot with passionate advances, indulgences and overtures. Having allowed them on their path of perdition adequately long, Krishna applies the brake. The boat is caught in a storm and develops leak endangering the lives of all. The distraught Gopis are made to part even with their clothes in a bid to plug holes in the boat; all in vain. Brought to senses they seek at last divine succour which is readily forthcoming. The soul of the Gopis is saved. (The boat is the earthly body, the Yamuna symbolises the swaying world of emotions and the storm nothing but individual or

collective whims, fancies and desires).

In this brief action-packed episode, Thyagaraja is meticulous in highlighting the baffling thrusts and turns, Bhavas and Rasa of fast-changing passions and situations with immaculate fitness and impeccable mastery. The titillating moods and Leelas of the Gopis are exquisitely narrated with immense zest. In the action-packed "Super Shringara opearu," to quote T.S.Parthasarathy, the vaggeyakara 'walks on razor's edge to avoid all indiscreet digressions into sensuous references like a master. In this opera, Thyagaraja is seen sailing along with illustrious masters of romanticism, Kshetrajna, Jayadeva and Kalidasa. And he brings out the subtle lessons of spiritual surrender, goal and salvation and the underlying spiritual passion of Gopis by making them cry and pray fervently in "All Kallolamayenamma" (Sowrashtra) thus: Whatever be our fate, Krishna should be saved. We offer our bodies, pray, ensure that Krishna is taken to the shore.' The

surrender of spirit (Atma Nivedana) is total and when Krishna is saved, the Gopis too! (The chosen raga is Sowrashtra as Krishna's abode Dwaraka is in Sowrashtra).

The reference to Nowka Charitramu here is to highlight the fact that in this beautiful opera, Thyagaraja has not a harsh word for Gopis since by no means they could be aligned with the earthy, fleshy coquettes. Though he comes down heavily with shrieks and sparks of poetry against parasites, he extends his warm poetic umbrella and paternal indulgences to the distract ladies of Brindavan whose fault or frailty lay in lack of awareness of the inherent spiritual content of their passionate urges for Sri Krishna. The poet is seen at his best in songs like *T a n a y a n d e Premayanuchu (Bhatravi)* and *Yenumo Nocitimo (Punnagavarali)* in dealing with romantic delicacies. The Bard's dictum is to be viewed against the best traditions of Bharath. The incidental fact that he had once been harsh on women of depravity does not *ipso facto* lead to a

conclusion or even a premise that he had aversion to the genre. He has given vent to such views in respect of men of poor character too, in law too, an occasional act does not constitute or betray guilt unless it is backed by a guilty mind—*actum non facit reum nisi mens sit rea!* That the great composer had the greatest sympathy and solicitude willing to extend all indulgences to good women is apparent from *Nowka Charitramu*.

A final peep. The indulgence shown by Thyagaraja lies in the secret that he involuntarily joins the team of Gopis and is in the thick of their songs, dances and pranks since he is himself a Gopi at heart seeking the Ultimate. With such transformation in his self, is there cause or occasion to criticise? For a while, he clearly takes leave of the serene supreme moralist, Sri Rama and seeks refuge with the amiable, accommodative new patron, Sri Krishna. He turns a Gopi to enjoy and drink deep the joy and fruits of the boating spree.

(Courtesy: "Yet Another Garland")

Congratulations:



Prof. D. Sarvotham Kamath, a noted disciple of Gurus Prof. U.S. Krishna Rao and late Chandrabhaga Devi, had his advanced training in abhinaya from Dr. K. Venkatalakshamma. He had performed his Rangapravesha in 1978. He is also trained under Dr. Kanak Rele. Besides imparting training in Bharatanatya, Kamath, has choreographed many dance presentations for Doordarshan and public performances. He combines in

himself a melodious singer, a keen researcher and an expert nattuvangist.

A multi-faceted scholar, Sarvotham Kamath has recently taken charge as the Head of the Dance Department of the Dept. of Performing Arts of Bangalore University. Wishing him all success, 'GUNAGRAHI' congratulates him on his elevation.



FROM ABROAD -

MADHURANJINI: To entertain and enlighten

By Nachiketa Sharma

Saturday, 18 March 2000 was a momentous day, for on this day was witnessed the beginning of an organization which had long been discussed and planned - an organization called Madhuranjini. Madhuranjini, with its obvious literal meaning of "that which pleases the heart with honey-sweet ecstasy," is also the melodious name of a Hindustani raga, an association which seemed most appropriate. Madhuranjini will aim to bring to the Bay Area audience, at least initially, an opportunity to experience art in its sublime form, devoid of polemic, scorn, dubious facade, and swagger.

The Debut:

The debut of Madhuranjini took off at our house in Sunnyvale with a performance by my adult students of the Ali Akbar College of Music, where I teach at the Fremont extension. The students did feel that they would not be able to do "well" but after they saw virtue in performing live with tabla in front of a formidable number of people, it dawned on them how important it is to go forth and give it their all. Satish Tare, a newcomer to the Bay Area, was designated to play the tabla. Tare himself is a connoisseur of classical music and was joyous to come to the practice sessions. All students worked very hard.

I started the program with a small thanksgiving to Pt. Basavraj Rajguru, whose framed picture we had placed for everyone to see and which was beautifully adorned by a lovely Ikebana flower arrangement Poonam had made. An agarbatti was lit and it was announced that all this would not even remotely have been possible without the man himself. Gargi Panchangam then started off with the superb Saraswati vandana "Jaya Jaya he Bhagavati Surabharati" in raga Basant. She sang for about five minutes with Satish Tare on the tabla. After Gargi came Poonam Sharma. Poonam sang raga Nand: "AjahUn nahIn Aye" in jhaptaal and a tarana in teental.

Vandana Vidwans then sang Yaman Kalyaan "Matavari hUn Aja main," a composition by Dinkar "Dinrang" Kaikini. She was VERY afraid to sing prior to Saturday, that she sang itself is testimony to her confidence. Pramod Korwar sang next. He sang patdeep: "Madhura dhvani Aja suni" and "Jhanana jhanana baajata payala." After Pramod came Janak Pathak. Janak was determined to sing Bihag on Saturday as well and he did: "Lata uljhe sulajhaja balama" and the tarana. I played the harmonium for all of them, admittedly with sub-standard accompanying levels. It was important though because my presence not only emboldened



the students but also comforted them that the performance was no nuclear test of any kind.

The second program:

Saturday, 29 April 2000 witnessed the second Madhuranjini program, this time of my junior students, whose enthusiasm, interest and hard work is very admirable. The atmosphere in all these children's houses is that of constant encouragement and the push to practice to become ever so better. This is living testimony that the role parents play in the nurturing of a child's interest in classical music is paramount. The program began with a Bhagavad Gita shloka by eleven year old Tripti Bhattacharya. It was followed by a bilaval "Murali bakaye bansuri" by nine year old Mihir Sathe. Nine year old Pushkaraj Datar sang next, he presented the beautiful dhrupad-style composition "Ko udara jaga Mayi" in raga Yaman. Kiran Kanekal, age

nine, came on next and sang "Mala kara phire, manava anata phire" in raga Bhairav, an exquisite composition by the one and only Pt. Ramashreya "Ramrang" Jha. The composition highlights the futility of routine chores in the worship of the Almighty without dedication of the mind to Him. Kiran followed it with "Ganapati Gajanana deva" in raga Yaman, again a superb composition by "Ramrang." After Kiran came nine year old Tarun Galagali who sang "Bolo Rama nama" and "Ganapati Gajanana Deva," both in raga Yaman. The former composition is one of the great Vishnu Digambar Paluskar. Tripti Bhattacharya ended the concert with "ko udara jaga mayi" in raga Yaman and the solemn "Mana hi mana soche nanda rani" in raga BihAg, a composition by "Ramrang."

In this composition "Ramrang" describes the thoughts of Yashoda who wonders at her own fortune of being the mother of the Lord Himself. Madhuranjini is yet in its infancy but in due course we wish and hope it will be an organization worthy enough of paying tribute to some of the greatest artists who have made life for us richer by many magnitudes.

Rangoli Foundation

Presents

RAMAYANA

on July 15 & 16, 2000

Rangoli Foundation presents the ever popular epic story of India 'Ramayana', at two venues:

Saturday, July 15, 00 at 7:00 P.M at the Los Angeles Theatre Center, 514 S. Spring St, Los Angeles.

Sunday, July 16, 00 at 6:00 P.M. at the Madrid Theatre, 21622 Sherman Way, Canoga Park.

Artistic director, Malathi Iyengar collaborates with an exceptionally talented team of musicians and dancers from India and United States to present 'Ramayana' featuring classical and folk dance styles.

'Ramayana' was originally set to rhyming couplets in the language 'Sanskrit' over 2500 years ago, and was written by the sage-poet Valmiki. This music and dance feature is based on carefully selected verses from Sage Valmiki's 'Srimad Ramayana'. The music composition is by D. S. Srivathsa.

The concert relates the message of 'Ramayana' (powerful story of good over evil) as an instrument to share the precious traditions of India with our audiences. 'Ramayana' tells the story of the courageous and heroic prince 'Rama', and his beautiful princess 'Sita'. The performance will depict their adventures during their fourteen-year exile, the kidnapping of 'Sita', and finally, the Great War waged to recover her from the clutches of the evil demon king 'Ravana'.

Lead dancers include Unnikrishnan, Praveen Kumar, Ronald Burton, M. S. Murthy, Murali Mohan, Lakshmi Iyengar, Malathi

Iyengar, Shyamala Moorthy, Emma Scioli, & Kavita Thirumalai. (The dancers are disciples of well-known teachers from India and United States: Dhananjayans, Guru Narmada, Narasimhachari & Vasanthalakshmi, Dharamshi Shah & Kumudini Lakhia, Ramya Ramnarayan, & Malathi Iyengar).

Orchestra includes Malathi Iyengar - Nattuvanga, Mysore N. Srinath - Vocal, Neela Ramanujam - Vocal, Kalaiarasan - Violin & Jayaram - Flute.

Lighting is by Suresh Iyengar.

General Admission is \$ 12 and \$10 for Students, Seniors, DRC and Art Card Members.

Los Angeles Theatre Center Box Office phone number is 213 485 1681 and Madrid Theatre Box Office phone number is 818 347 9938. For event information, please call 818 380 0858 or 818 788 6860.

Our Web Site address is www.rangoli.org & we can also be reached by E Mail: msiyengar@rangoli.org.

This project is supported in part by a grant from the City of Los Angeles Cultural Affairs Dept and Brody Arts Fund, California Community Foundation.

Both LATC and Madrid Theatres are a facility of the City of Los Angeles, Cultural Affairs Dept.

A dance theatre featuring musicians and dancers from India and USA

The concert relates the message of 'Ramayana' (powerful story of good over evil) as an instrument to share the precious traditions of India with our audiences. 'Ramayana' tells the story of the courageous and heroic prince 'Rama', and his beautiful princess 'Sita'. The performance will depict their adventures during their fourteen-year exile, the kidnapping of 'Sita', and finally, the Great War waged to recover her from the clutches of the evil demon king 'Ravana'.

'Ramayana' was originally set to rhyming couplets in the language 'Sanskrit' over 2500 years ago, and was written by the sage-poet 'Valmiki'. Since then, the story has been told, retold and interpreted several times by visual and performing artists. 'Ramayana' is divided into seven 'Kandas' (cantos) or sections and contains 24,000 verses. This music and dance feature is based on selected 'shlokas' or hymns from sage Valmiki's great epic 'Srimad Ramayana'.

The gods in the heavens lived in great terror of Ravana,

the demon who ruled Lanka. To help the gods, Vishnu made his appearance in the world as Rama at the end of 'Treta Yuga' or the second age. The epic focus is on 'Rama', seventh incarnation of god 'Vishnu' and the unchanging values, messages and moral lessons that are represented in 'Ramayana'. Sage Valmiki describes the poetic journey of the central figure, Rama as human, superhuman, and finally divine. In rich and expressive language, Valmiki narrates the legend of Rama, the Ikshvaku prince, who embodies the ideals by which a man, warrior, and a king must live.

Artistic Direction - Malathi Iyengar
Music Composition - D. S. Srivathsa

Poetry - Sage Valmiki's 'Srimad Ramayana'
Lighting - Suresh Iyengar.

Orchestra: Malathi Iyengar - Nattuvanga, Mysore N. Srinath - Vocal, Neela Ramanujam - Vocal
Mridanga - Janradhan Rao, Violin - R. Kalaiarasan,



Flute-K. S. Jayaram.

Dancers: Ronald Burton, Lakshmi Iyengar, Malathi Iyengar, Praveen Kumar, K. Murali Mohan, Shyamala Moorthy, Sathyanarayana Murthy, Emma Scioli, Kavita Thirumalai, & T. B. Unnikrishnan.



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V. Krishnan Page

GUNAGRAHI INDIA

The Cultural People

A look at the cultural scene in India. An Ustad or Pandit gives a concert and the hall is half empty. A large number goes to a well advertised show and the programme is a wash out!

Talented artistes find no avenue to the top. Favouritism, mismanagement and red tape often stifle or shroud brilliance. Artistes piled with paper work, cultural shows earn a din reputation. There is talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions, for, artistes' ignorance and bad public relations are evident, talented artistes are not promoted at the right place at the right time.

The solution: evolution of an impresario system.

GUNAGRAHI INDIA is a vital link between the artistes and the programme sponsors, government agencies, private companies and sabhas, taking on the bullwork that goes into conducting a cultural programme—fixing the venue, getting the right audience, looking after the artistes, taking care of the minor but vital details like aesthetic stage decor, pleasing background music, good compering, lights, living quarters, costumes and seeing to a million organisational details that neither the artiste nor the agency would be competent to handle. To effectively interact with the artistes and sponsors for the success of every cultural programme, **GUNAGRAHI INDIA** offers its services whenever called for.

GUNAGRAHI INDIA is a pioneering project hoping to tremendously improve the quality of the cultural programmes and acceptance of impresario by everybody in the cultural field. It will signify the development of maturity and professionalism that the cultural scene lacks at the moment.

GUNAGRAHI INDIA is a professionally managed impresario company with Dr.M.Surya Prasad, S.K.Lakshminarayana(Babu), K.Ramamurthy Rao, Usha Kamath, Dr.H.N.Shivaprakash and others as Directors, who have considerable and long standing links with various categories of artistes in India.

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--- With best wishes ---

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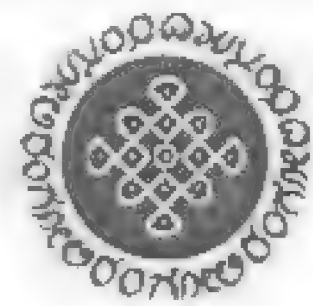
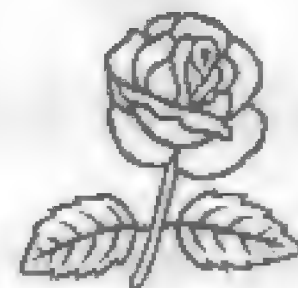
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from

Guru Malathi Iyengar & Family



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From the Editor General



THE RAJYOTSAVA AWARDS - 2000

Come November, the mad rush of the Karnataka Rajyotsava Award seekers becomes unbound and unwieldy. Unsolicited applications for the award this time crossed 4000 mark. The Government, as usual, this time also seemed to have no parameters in deciding the number of awards and also the qualifying awardees. The first round of meetings with Minister of Kannada and Culture and the presidents of all the Academies could not be fruitful. A cabinet sub-committee which was formed under the chairmanship of a senior minister also could not finalise the list. The final decision was left to the discretion of the Chief Minister. The earlier exercises which started almost a month ago seemed to be futile

The Chief Minister took his own time and could finalise the list in which hardly a few recommendations of the previous two committees were honoured. It was also intriguing to note that the words of the Presidents of the Academies were never taken into account at all. The fact that one of the Presidents openly came out with his displeasure and disagreement with the list of the awardees is a pointer to the developments.

It would always be good to have the merit as the one and only criteria in giving away such prestigious awards as Rajyotsava Award. The recommendations and influences of any sort should be deemed as a disqualification for the award. The sanctity and the value of the award should not be let loose by adopting unscientific methods in the selection of the awardees. The result of the "last minute announcement" of the award was also evident in its own way. It is hightime something logical is done in this regard!

CONGRATULATIONS TO MYSORE M.NAGARAJ

Young and seasoned violinist Mysore M.Nagaraj became the 13th "Gana Kala Sri" when he received that title from Prof.B.K.Chandrasekhar, Minister of Information and Publicity at the sadas of the 13th Young musicians' conference of the Karnataka Gana Kala Parishath at Sri Shankara Math, Shankarapura, Bangalore. It was another feather in his cap which is full of varied honours and titles. The 37-year old Nagaraj deserves this honour for his rich talents and expertise par excellence. GUNAGRAHI felicitates him on this occasion and wishes him all success in the years to come.

- Karnataka Kala Sri DR.M.SURYA PRASAD.

Interview

"It is difficult to find great artistes in the years to come"

[An evergreen, high-spirited and jovial 92-year old Padma Vibhushana Dr. Semmanagudi Srinivasa Iyer, the veteran vocalist speaks to Dr. M. Surya Prasad at Bangalore when he was in the city to attend the 32nd music conference of the Bangalore Gayana Samaja.]

● Will you please tell us about your first performance?

It was at Kumbakonam in 1926. After the concert by Maharajapuram Viswanatha Iyer in which my brother Narayanaswamy Iyer (violin) and Azhaghanambi Pillai (mridanga) had participated with myself providing the tambura support, Azhaghanambi Pillai requested the seniors that I be allowed to sing in a festival conducted by him at the local Nageswaraswami temple. As per his wish I sang there. It started raining, and the ten or fifteen people in the audience couldn't go out even if they wanted to. (Laughs).

● It is said that you had some initial voice problems? If so, how could you overcome them?

Yes. I certainly had lot of problems and even thought of giving up music altogether. I was performing in a concert in Mannargudi. After half an hour or so, no sound came out of my mouth, only air. I got scared and lost my courage and after seeking the help of Shri Mannargudi Rajagopala Pillai, somehow, I could complete the concert. I was further confused when the organizers came to pay me. And ofcourse I refused it. I had a thorough check up of my throat and I had my septum corrected, my tonsils removed to set right my voice problem. I am happy that I could sing and continue to sing to this day at 92.

● Is there any importance of 'banis' in classical music?

In the past music was taught and learnt directly from a guru (gurumukha) under Gurukula system for a fairly long period of time as a result of which the disciples used to unconsciously imbibe even their guru's mannerisms. The absence of 'bani' today is because one learns from different teachers and

even tapes. However, even today you do have distinct 'banis' like the Lalgudi bani, the Maharajapuram bani and so on.

● The present day singers are young, talented and intelligent. What is your reaction?

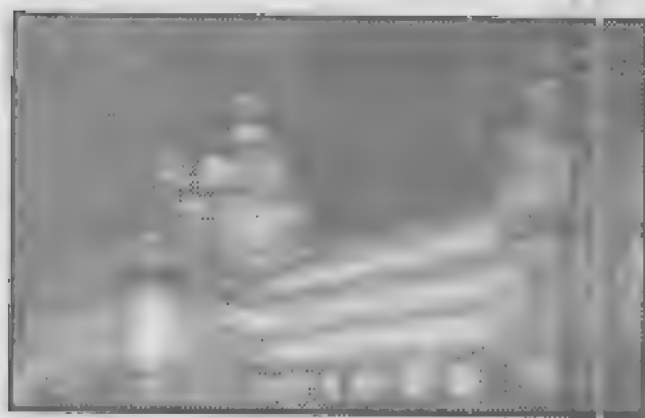
That is a good augury for classical Karnatak music. I personally feel that one has to treat music as a worship (archana). A krithi has to be sung over and over again with reverence and due regard to bhava and rasa. I am happy to see the youngsters sing very well nowadays. But I am afraid I would just have to close my eyes, when they keep the notation in front of them.

● Will you please tell us about the Lakshya and Lakshana?

Lakshana is grammar and theory. And the Lakshya is aesthetics and practical. I strongly feel that both of them are of great importance to our music. Any language used with correct grammar will always be good to hear. So is our Sampradaya music. If the rules and regulations are not followed it will be like a street singer. There are different lakshana granthas dealing with different aspects of classical music. However, I feel the necessity of one comprehensive grantha that covers and prescribes every aspect clearly which is yet to be found.

● We find proliferation of artistes, titles, sabhas et al. Do you have anything to say about this phenomenon?

It is very difficult to answer this. It is true that there is a proliferation of every sort. I feel the sanctity of awards, titles and honours is getting diluted. In the days to come it will be like an oasis to find great artistes like Tiger Varadachar or Poochi Srinivasa Iyengar and so on.



BANGALORE BUZZ

Vibrant Veena

R.K.Prakash's implicit faith in the loudness of exposition got exposed. In his solo veena recital at Sri Shankara Math in connection with Sri Sharada Sharannavarathri Cultural Programmes - 2000 the sound level often crossed the threshold of musical tolerance. Sancharas and swaras hovered around the terrain beyond the tara sthayi shadja and was voluminous in the mandra sthayi. His eternal quest seemed to scale decibel heights and Prakash displayed great involvement in this genre of cutcheri technique. I was happy to see the musician turning his creative skill to contemplative inwardness on several occasions during the concert.

Abundant instrumental virtuosity pervaded his veena play. A Bhakshi Veena Subbanna's varna was followed by the evergreen Muthuswamy Dikshitar krithi in Hamsadhwani "Vatapi Ganapatim bhaje". His interpretation encompassed all aspects of the raga. The instrumentalist's manodharma was appreciatively profuse but I felt that melody should have taken the front seat. He extended the version of the raga Hamsadhwani in the

form of swaras and followed it up with snatches of Vedamantra and a couple of shlokas. Appropriate to the occasion, he presented varieties of songs on Devi by Muthuswamy Dikshitar, Sri Jayachamaraja Wodeyar, Subba Sastry and others. A short alapana in Arabhi was a good introduction to the krithi on Saraswathi "Sri Saraswathi". "Brahamaanda valaye" in Maand by the former Maharaja of Mysore Sri Jayachamaraja Wodeyar, Reetigowla (Janani ninnu vina), Valachi (Jalandhara), Chittaranjani (Nada tanumanisham) and Behag tillana were rendered in a telling manner. M. Vasudeva Rao (mridanga) and Dayananda Mohite (ghata) provided the right percussive support.

Impressive vocal

Padma Gurudath suitably supported by R.Raghuram (violin) and Ashok (mridanga) was dedicated and sang with a sincerity of purpose. Rendering of rare krithis by Dikshitar, Chicka Rama Rao, Veena Padmanabhaiah and others was impressive.

Padma started with a Ganesha stuti in Nata (Mahaganapatim manasa smarami) with a brief alapana of the raga. She impressed the listeners by singing Shlokas by Jagadguru Sri Shankaracharya in Arabhi as a prelude to late flautist Narasinga Rao's "Sri Sharade

rakashamam". The chittaiswara sung with the composition had lot of rhythmic value. Muthaiah Bhagavata's Sumanapriya song "Sri Sharavanabhowni" sung in madhyama kala was further beautified by chittaiswaras. Vasantha (Vande ham), Bhairavi (Baaramma Sharadamba) and Kadana Kutoohala were treated in detail. Padma's rich manodharma and classical commitment was rewarding. Maha Vaidhyanatha Iyer's Ekaadasha ragamalika krithi and the ragas Dhanyasi, Behag, Kedara, Mohana, Bhairavi, Todi, Khamach, Shahana, Suruti and others in the chain of the ragamalika demonstrated the sound awareness of the melodic structure of each of the raga.

Yuva Sangeetotsav

The fourteenth Devanandan Ubhayakar Yuva Sangeetotsav under the guidance of veteran Hindusthani vocalist Lalitha Ubhayakar held for two days at the Guru Nanak Bhavan yielded rich results and the young musicians who performed gave a delightful account of themselves. The Karnataka Governor V.S.Ramadevi inaugurated the festival. Inclusion of one Carnatic recital amongst Hindusthani recitals was a laudable gesture indeed.

Fine Kalyani

Young flautist N.Rajakamal stuck the right

chords on his flute and impressed the rasikas with his neat technique and artistry. Very happily accompanied by B.K.Raghu, V.Nanjundamurthy and Bhardwaj R.Sathavalli on violin, mridanga and morsing respectively, Rajakamal began his recital with Mayamalavagowla raga. Though a simple-looking raga, it has an attractive feature for itself. The swara frequencies are pleasing to the ears. The flautist raised lot of promise and his rendition of the raga followed by a Swati Tirunal's krithi "Deva Deva" consolidated his claims for higher recognition. The kalpanaswaras were neatly woven into a perfect rhythm.

I was settling down for some other not-much-exposed raga. For a while, I was disappointed to hear the overtures of Kalyani emanating from Rajakamal's flute. Thankfully, my disappointment did not last long. For, he gave the raga its full. Kalyani was delineated in all its glory and there were some interesting phrases in his play which vouched for his refined and well directed manodharma. I was totally happy to hear a Thyagaraja-krithi "Vasudeva eni vedalina". One of the finest krithis in Kalyani, this is rarely heard on the concert-platforms. Rajakamal deserves full marks for his artistic and aesthetic treatment. The tani-avartana lent an useful opportunity for the accompanists to demonstrate their talents and hold over the rhythm and their instruments.

A brief alapana in

Darbari Kaanada with some Hindusthani touches here and there for a Meera bhajan was the concluding item of Rajakamal's recital. Here is an artiste to watch.

Meeta's Malhar

Vocalist Meeta Pandit ventured into the demanding realms of Sur Malhar in her vocal recital. This mousami or seasonal raga is said to have been composed by blind saint-poet Surdas. It is a very popular and pleasing raga. The mixture of two ragas Madhumad Sarang and Malhar makes up for this raga. Meeta shone forth in its delineation with tradition and technique blended to the right quantity. Her layakari and ragadari were equally sound. The neat phrases coming through with deceptive ease. Tricky saragams and tans laced the composition enticingly. The intensity of the raga was pleasantly relieved by a lilting thappa.

Tilak Kamod and a bhajan in Desh was well composed, bathed in an unceasing shower of phrases. The arrival at the sam by the vocalist and her accompanists was an orgiastic experience. The expositions were the craftsmanship at its best.

Ravindra Katoti (harmonium) and Prafulla J.Athalye (tabla) excelled in sangath, that is, accompanying as the singer sings, rather than echo her last phrase during a pause. Prafulla thrummed a capable and weighty teka on the tabla.

Rapturous Dhrupad

Baha 'ud din Mohiuddin Dagar, a scion of the famous

Dagar family relived the hoary tradition of Dhrupad. He sent the audience into raptures with his elongated version of Keervani on his Rudra Veena. The tier by tier detailing of the raga was marked by classicism. His alap gave the rasikas a peep into the varied dimensions of the raga Keervani, while the jor and jhala served as additions to the joyous mood. The melodious tinkle of the instrument combined with slides of fingers to produce aesthetic graces in badhat was played out to the right degree.

Baha 'uddin came out in flying colours in sketching another attractive raga Megh. In the rills of notes that swept past the listeners in waves and in which here and there one heard those little techniques that unlock the emotional substance out of every chord. The final cadences were achieved with superb nonchalance that was a pleasure to the ears. Sanajy Agle(tabla) worked out the most off-beat digressions, at all levels of speed and from any point in the rhythm cycle. Each artiste seemed to be sizing up the other and trying to catch the other off-guard in what turned out to be a thrilling musical duel.

Creditable Account

Satish Bhat, a disciple of Pt. Ganapathi Bhat, gave a creditable account of himself in the drafting Brindavan Saranga. His voice was youthfully fresh and packed with both kinetic and potential energy that made his presentation likable. The raga came thrillingly to fruition

through a full length rendition and bandish, the latter nibaddha part showcasing his gamaks. He surprised me by singing Bheempalas around 12 noon. Satish was commendably supported by Ravindra Katoti(harmonium) and Prafull(tabla).

Female flautist

One of the seasoned female flautists of Karnataka, Loka V.Shankar modulated her flute well which never played truant and pleased the audiences at the same venue. Her lungpower was commendable and the lips were never unsure. The tonal modulations fetched many a nuance of the ragas concerned. She occupied the earlier part of her recital with Muthaiah Bhagavata's "Siddhi Vinayakam" and laid a firm foundation for her recital. "Ganamoorthe" was crisp. She packed Dharmavathi with bravura passages leaving a savoury taste in the mind of the listeners. The rendition of "Bhajana seyaraada" was itself proof of proper planning and musical steadiness. Swati Tirunal's Behag-krithi "Smarajanaka shubha charita" was another pleasurable item of the recital. The shruti-aligned and gamaka-oriented play and her approach were strictly classical. Bhairavi came out alive in the very first prayoga, clear and precise. This is what the grammar prescribes, that a raga must establish its identity in the opening bars and the audience should not be kept guessing. It is a raga lending itself to a plethora of

nuances and no wonder Loka made the best of it. The grand krithi by Muthuswamy Dikshitar "Bala Gopala" was expounded in all its glory with all the manodharma-ornamentations. Her vocal-based rendition yielded rich dividends. She received a fine support from Veena Suresh (violin), B.K.Chandramowli (mridanga) and K.N.Krishnamurthy(ghata).

Successful Jugalbandhi

A Jugalbandhi recital featuring two stringed instruments - violin and guitar, deserved full marks. T.S.Krishnamurthy on violin is already a noted name in the field of Carnatic music. Likewise, Prakash Sontakke has been working hard in popularising his Hindusthani guitar recitals. Both of them seemed to have had good round rehearsals and hence the result was in the positive. But it also seemed to be lopsided as Krishnamurthy took the major share of the programme. However, his solo rendition of "Vatapi" and Begade (for Thyagaraja's "Nee velagu") was an audio treat. Prakash Sontakke's Shyam Kalyan on guitar was wonderful. His innovative approach in the rendition of the raga on this Western instrument was laudable. He could draft the raga with a neat palette.

Prakash and Krishna murthy did full justice the combined rendition of Abhogi, Peelu (a Meera Bhajan "Payo ri") and Sindhubhairavi ("Tamboori meetidava"). V.Krishna and

Udayaraj Karpurkar on tabla shone forth in their accompaniments.

Maithry-Manasa-duet

In an eye-filling Bharatanatya duet by Maithry and Manasa at ADA Rangamandira Kannada compositions were exposed to the audience and it was proved that they are good for presentation through dance. These young dancer bestowed with all the dancerly qualities had the benefit of being trained by a seasoned Guru B.Bhanumathi. The presentation of a Jatiswara in Hamsanandi was a successful one. The varied and sometimes complex jatis were translated into dance language by the young dancers. I wished they had perfected their ardhamandalis and charis. Ofcourse, the mukhijas will gain profundity in the course of time as they gain experience. The varna in Khamach by Dwaraki Krishnaswamy has the theme of Rukmini sending her sakhi to Krishna to fetch him. The attributes of a proudha were beautifully underlined by the dancer-duo in their abhinaya. In the concluding session of the recital, the rendition of a Padmacharn krithi on Goddess Saraswathi (Kalyani), a Purandaradasa pada (ragamalika), a T.V.Karigiriachar pada (Bageshri) and tillana (Valachi) won applause of the lovers of dance.

Guru B.Bhanumathi (nattuvanga), D.S.Srivatsa (vocal), C.Madhusudhan (violin), Mahesh (flute), G.Gurumurthy (mridanga) and

D.V.Prasannakumar(morsing) enriched the Bharatanatya duet with their seasoned play

Delightful Experience

It is always a delightful experience to watch the young dancers evincing lot of interest in the classical dance and performing the same on the stage with sincerity and dedication. One such experience was created at Yavanika when Naishadham Phanimala and her classmates trained by a quite unassuming dancer-Guru Neela Jayaram performed under the aegis of Nrithya Sanjeevini. Rightly too, the guests of the evening literary critic Hariharapriya and talented poet-bureaucrat Ka.Ta.Chickanna lauded the efforts of Phanimala in putting up the show in a well-planned manner. The compere of the programme Naishadham Ashwathanarayana Sastry did a good job by providing the useful links between the artistes, audience and the guests.

Short but agile and with fluidity of limb movements Phanimala was a bit shaky at the outset. But she regained her confidence rendered the items without any airs. Though one wished she had perfected her ardhamandalis-the basic posture of Bharatanatya - Phanimala's nritha, nrithya and abhinaya were notable. The mukhijas were also meaningful.

Ably accompanied by another new entrant to the field of Bharatanatya musical orchestra Naishadham

Ramasubramanya on vocal Phanimala won half the battle. His singing was melodious, soulful and technically perfect. The modulation of voice and stressing of the bhava while singing inspired the dancer to emote the numbers with ease. The other members of the orchestra K.Brinda (accompanying nattuvanar), C. Madhusudhan (violin), H.S.Venugopal (flute) and V.R.Chandrasekhar (mridanga) proved that they are not only seasoned in their role but also can raise to the demands of the new situations.

Phanimala began with Pushpanjali and Ganapathi stuti based on a Purandaradasa pada "Vandisuvudaadiyal"(Nata. mishra chapu). The swaras appended to the composition provided stuff for the dancer to execute nritha. She continued to regale the rasikas with her expertise in nritha by rendering a jatiswara in Hamsanandi(roopakatala). The traits of Lord Nataraja were beautifully sketched with the lyrical support drawing from a popular Gopalakrishna Bharathi-composition "Natanam aadinar"(Vasanth, khanda mathya tala).

In the presentation of a Kanakadasa pada "Y a d a v a r a a y a brindavanadolu" (in a chain of ragas comprising Basantha Bahar, Sindhubhairavi etc), both the dancer and the vocalist excelled. Krishna's leelas in Brindavana as explained by the Haridasa,

were depicted neatly by the dancer. The singer could emphasize the raga and sahitya bhavas in right proportion.

The concluding tillana in Desh the dancer reached the acme of her talents. The jatis studded on to the tillana were choreographed in such a manner as to put on test the abilities of nritha-abilities of the dancer. It was gratifying to note that Phanimala gave out her best of talents while negotiating them in her disposition. The post interval session featured the students of Guru Neela Jayaram in varieties of items and dance styles.

Fine selection

Veteran vocalist N.A.anthapadmanabha Rao, brought back the memories of the style and specialties of the past generation in his vocal recital held at the Gokhale Institute of Public Affairs, N.R.Colony. Young and expert violinist Balu Raghuram who has come from England on a holiday accompanied him on the violin and added spice to the concert. K.Ravishankar on mridanga and L.Bheemachar on morsing contributed their artistry to the success of the recital.

A.P.Rao's closed-mouth singing, the rhythmic-patterns in the swaravistara and the enunciation of the Sahitya consolidated my observation. On a couple of occasions his singing in the tara sthayi served as a reminder to the above fact. He spread over the recital with a fine selection of items. "Baro Krishnayya" was stately. The sketching of Bilahari in detail

for Patnam Subramanyaiyer's "Paridaana michcete" was impressive. He demonstrated his rhythmic-prowess in the kalpanaswaras.

The highlight of his recital was the delineation of Keeravani. The raga was painted with a clean brush and lines. The composition of the raga was done in a copybook style. GNB's krithi "Nee charanambujamani nera nammiti" with neraval at "Sri Shashanka" and swaras had some fine musical values.

Artistic Dashavatara

By one of those coincidences that point to the phenomenon of a collective consciousness expressing itself in physically and culturally similar manner the blind students of Natyanjali trained under the able guidance of talented dancer Ashok Kumar focussed major part of their artistry, technique and talents on the Dashavataras of the Lord Vishnu in their recital held at ADA Rangamandira. The programme aptly titled "Antar-darshana", brought into light their inborn artistic gifts. Strung on the literary and conceptual thread of a Tamil composition's description of the ten incarnations, the presentation gave ample elbowroom to each dancer to showcase his dance-abilities.

Their mentor Ashok Kumar too joined them in the rendition. Needless to say, he gave a commendable disposition.

Each avatara came off with vivid brush strokes and

intelligently applied colour. The item also benefited from the very balanced and beautiful way in which it was choreographed by Ashok. It was imbued with a subtle sense of timing, moving from one segment to the other within the familiar ambit but yet timed just so as to banish the sense of ennui. Equally compelling both in terms of the choreography and the exposition of it, was the excellent tuning of the ragas and their rendition by the well-grounded singer D.S.Srivatsa.

Impresario cum lighting expert Sai Venkatesh did a remarkable job and literally galvanized the proceedings on the stage with his meaningful and artistic lighting. The creation of silhouettes at the end of each avatara in general and the depiction of Viraata Roopa left an indelible impression on the minds of the rasikas.

The visually disabled dancers Boose Gowda, Taraka Ramulu (his hand movements and placing needed correction and perfection), Shivaswamy, Satish and Guruprasad along with the other dancers Roopadarshini, Bhargavi and Sowmya, proved their mettle and stunned the viewers with their admirable dance. The covering of the stage, freezes, execution of group-patterns et al, caught my special attention. The recorded music was well handled and pleasing to the ears too.

Earlier, a group of seven dancers holding three candles (one each on the head and two shoulders) performed the

"Deepa Nrithya" with elegance. Mathematical aspects of geometry marked the skilful choreography of the ragamalika composition. It was a visual delight to watch the dancers forming circles, triangles and diagonals.

Nimble Nagavalli Nagaraj

Even the tara and atitara-sthayi sancharas stood on the fine edge of the shruti when seasoned singer Nagavalli Nagaraj sang at Sri Venugopalakrishnaswamy Temple, Malleswara XI cross, during the Gokulashtami Utsava. The raga elaboration using economy and restraint, colour and gaiety had warmth of artistic and aesthetic detail and solid substance. I really marveled at the speed and accuracy of her birka-laden and mercurial aroha-avaroha sangathees. There was emotional freedom and warmth in her singing. Her utterance appeared instantly to go straight into one's heart. From the generous volume and a rustling, papery quake in her voice, it appeared that the propelling force behind it is always at the optimum. It is like emission at full capacity from a large hose. And since the affluent consists of glowing warm emotion, who can hold his own against its mighty sweep?

One had to pay a silent compliment to her planning the recital. The word-dominant musical krithis rendered by her were a veritable feast indeed. It was proved that she is the most resourceful among the leading female vocalists of

Karnataka and most effective too.

Accompanied appropriately by T.S.Krishnamurthy (violin), C.Cheluvraj (mridanga) and N.Amrit (khanjira), Nagavalli's natural ebullience and impetuosity and her resonant voice and utterance stormed ahead unhindered as usual. Her manodharma was at its peak. The rendition of "Devadideva" and "Kolanooduta" with swara for sahitya was an audio-delight. The birka-laden Behag with faster phrases was a class by itself. The maneuvering of ati tara madhyama had an easy leash and a lot of celerity and nip. The handling of the two nishadhas and madhyamas was another landmark of her recital. "Pahi Krishna Vasudeva" was ornamented with kalpanaswaras. The rhythmical tautness and designs lent appeal to her swaras. Likewise an Ugabhoga ("Eragi bhajipeno") and a pad by Purandaradasa "Endappikonde naanendu muddaaduve" had the literal fondling of notes and words. The swaras reinforced Nagavalli's technical mastery.

The delineation of Shanmukhapriya for a rarely heard Thyagaraja krithi "Maanamuto nannu brova" with neraval and swaravinyasa was the highlight of her recital in which she gave out all of her expertise and excellence. The atitara sancharas were neatly explored without causing any boredom. She kept up the lively tempo of the recital and sang with uniform of spirit and dynamism

32nd Gayana Samaja Conference

The 32nd music conference of the Bangalore Gayana Samaja held last week concluded with the conferment of the title of "Sangeetha Kalarathna" to the conference president veteran vocalist Seethalakshmi Venkateshan. N.L.Cheluvraju, T.Sharada, Basavangudi G.Nataraj, M.R.Krishnamurthy, M.Venkatagiriappa, Hosahalli Keshavamurthy and others were honoured as the "Artistes of the Year".

The grand old vocalist Dr.Semmanagudi R.Srinivasan was felicitated with a title of "Gayana Sarvabhowma".

The music programmes started with a vibrant vocal by Madurai T.N. Seshagopalan. Notwithstanding a couple of swarasthaanas, he rose above his usual standards, which were high enough. His voice, his form, his mood were all fit Darbar ("Mundu venaka" of Thyagaraja) was breathtaking. Poorvi Kalyani was the first raga taken up for a detailed treatment. Muthuswamy Dikshitar's popular krithi "Meenakshi me mudam dehi" with a neat perch on the tara sthayis had immense musical charm. The swaras were typical of T.N. Seshagopalan. A rare Thyagaraja krithi in Devagandhari raga. "Seethavara sangeeta gnanamu" in vilambakala provided a rich experience. Another notable point of his vocal recital was the vocal support extended by his son TNS Krishnan. He faithfully maintained the tradition, with the same style, the same

pattern of vocalism and mathematical calculations.

The highlight of the concert was the elaboration of Todi. Both the father and son excelled in carrying out to reach the hearts of the listeners. The vocal modulations, birkas, breath control et al were captivating. The shruti-bedha that figured in a natural flow was thrilling. Having rishabha as adhara shadja, TNS guided the formation of Kalyani. Krishnan continued it in a rewarding exposition. He brought out the entire essence of the raga in his artistic singing. Shyama Sastry's "Ninne nera nammi nanu" adorned with neraval at 'Kamakshi kanjadala ayataakshi Meenakshi' followed by a cascade of swaras. V.V.Ravi's violin support could have been more profound. Veterans Vellore Ramabhadran (mridanga) and H.P.Ramachar (khanjira) lent a classic support. Absence of a raga, tana and pallavi was a disappointment.

Seethalakshmi Impresses

The conference president Seethalakshmi Venkateshan energised her musical exposition to yield the beauty of classicism. She was successful in following the austere path of classicism. Seethalakshmi exercised her sangeetha gnana in the direction of melodic precision. The recital started with the atatala varna in Bhairavi raga. She caught the attention of the rasikas by singing a quaint krithi on Ganesha. "Sri

Mahaganapathi" in Abhogi was a pointer to the classical progression of the concert. The Gowlipanthu (Tera teeyagarada) and Mayamalavagowla (Deva Deva) suites were dignified. Shubhapantuvarali (Ennal:Thyagaraja) and Kambhoji (O Rangashayi) upheld the virtues of the vocalist's conservative approach to cutcheri art and proved how truly classicism thrives on it. She was ably assisted by Kavitha Saralaya and Triveni Venkataram (vocal). M.A.Krishnaswamy (violin), P.G.Lakshminarayana (mridanga) and Ramesh (morsing) enriched the recital with their active participation

Professional Touch

T.R.Srinath, presented not only a professional concert but served his testimonials as an adept flautist at work. The striking individuality and smooth ease of his rendition of Nata and Vasantha krithis exhilarated. Devamanohari (Evarani), leisurely Yadukula Kambhoji (Echcharikaga rara) and Varali (Nee pogada) were chivalric and robust and were played with classical fervour

It was in the demanding Shahana exposition for a raga, tana and pallavi session that Srinath's feel brought to the interpretation a contemplative intensity. It was good that he sang and demonstrated the pallavi line in two ka ai adi tala. The ragamalika swara embellishments comprising Hameer Kalyani and Sindhubhairavi ragas added to the rich appeal of the concert. S.Seshagiri Rao was equally

good on his violin and lent the main artiste a lively support. C.Cheluvaraj (mridanga) and B.K.Chandramowli (khanjari) discharged their roles effectively with enormous expertise.

Melodious Voice

Rajakumar Bharathi, gifted with a good and melodious voice his main strength lies in the sensitivity with which he elaborates the raga in fine detail. He gave a brilliant vocal recital on the fourth day of the 32nd music conference of Bangalore Gayana Samaja.

Muthaiah Bhagavata's famous Mohana Kalyani krithi "Siddhi Vinayakam" and compositions in Vasantha and Hamsanada drew the interest of the audience. A composition in Tamil by Subramanya Bharathi in Hamsanada was beautified by neraval and swaras. "Anathudanuganu" in Jigla raga appended with chittaiswaras kept up a lively tempo of the recital. Though his exposition of Shankarabharana brimmed with his musical technique, aesthetics of the raga required much more subtlety and sensitivity. His mandra and atimandra sthayi sancharas and their counterparts in the higher registers needed more of melodic precision which covers the Karnatak swarasthana, gamaka and shruti values. But still, he never escaped into easy entertainment routes. The grandeur of "Swara raga sudharasa" was neatly

underlined by the vocalist.

Rajakumar Bharathi surprised every one in the auditorium with his raga, tana and pallavi in Shanmukhapriya. One could not decipher the tala in which the pallavi was sung. The twenty five aksharas of the tala were dealt with in a strange calculation. The little finger had one akshara followed by three, five, seven and nine aksharas in ring, middle, the fourth fingers and thumb respectively. It would have been better had the vocalist announced the details of the tala which was dealt with by him.

Mysore M.Nagaraj (violin) accompanied the vocalist with rare sensitivity. Mannargudi Eshwaran (mridanga) and Bangalore K.Venkataram (ghata)'s accompaniment was weighty.

Competent Malladi Brothers

Malladi Brothers sang a competent and dignified concert. Their show of musical skill was enjoyable. The concert in which Nalina Mohan (violin), H.S.Sudhindra (mridanga) and Latha Ramachar (khanjari) also took active and artistic part, began with the Sri raga varna (Karur Dakshinamurthy). Mysore Vasudevachar's Kambhoji krithi, "Lambodarama valambe" went strong on the Carnatic path. The vivid quality continued to be maintained in Thyagaraja's "Tulasamma" and Shyama Sastry's "Nannubrova Lalitha". (Lalitha). The



Dr. A.H. Rama Rao & Sudha Rao Page

CALENDAR OF EVENTS

D.Subbaramaiah Fine Arts Trust: 8th Ragasree Sammelanotsava from 1-12-2000 to 3-12-2000: Dr.H.N.Kalakshetra; Dec.1 5.30 P.M. inauguration by A.R.Chandrashasa Gupta. 6.15 P.M. Jugalbandhi by Shyamala G.Bhave and Nagamani Srinath. Dec.2: 9.30 A.M.: Demonstration on 'Techniques employed in playing flute' by G.Rajanarayan. 10.30 A.M. Compositions of H.Yoganarasimham by Dr.Padma Murthy. 5 P.M.Harishankar (electric guitar). 6.15 P.M. R.K.Padmanabha and D.V.Nagaraja(vocal). Dec.3: "Sri Rama Namana" by Jambu Kannan. 11 A.M. Goshti Gaana. 4.15 P.M. Chaitanya kumar (flute). 5.30 P.M.Honouring of V.Deshikachar with "Gandharva Vidyanidhi" title by K.C. Rama Murthy. 6.15 P.M.Rajalakshmi Tirunarayanan(veena). **Malleswaram Sangeetha Sabha,** Gokhale Institute of Public Affairs, Malleswara; Nov.19, 4.15 P.M.: B.Saraswathi and V.Krishnaveni (vocal duet). **Percussive Arts Centre,** Gokhale Institute of Public Affairs, Narasimharaja Colony, Nov.15 Nagaranjini(vocal) followed by S.Vinay(vocal). **YOUTH FORUM: Amrutur Janaki Ammal Memorial Competitions for percussion instruments** open for mridanga, ghata, khanjari, morsing and dolu. They will be held in three groups, junior, senior and vidwath. For further details contact PAC: 6563079 or H.S.Sudhindra, Convenor at 6633623. Date and venue: Nov.18 at 2 P.M. at Sri

Pattabhirama Seva Mandali 13th main(between 35th and 36th cross), 4th block, Jayanagar. Ph. 6346740. **On the spot pallavi competitions** on Nov. 19 at Sri Pattabhirama Seva Mandali, Jayanagar under the joint auspices with Hamsadhwani Creations, 5, 3 cross, 1st main, Maruti Extension. Competitions are open for vocal, instrumental and percussion held in two groups(group 1 for the age group of 15-24 years and group 2 for 25-35 years). For details contact: PAC: 6563075 or Hamsadhwani Creations:3325302, 3326901. **Ananya , Tarangini Arts Foundation and Indian Institute of Music and Arts:** Two day workshop on 'The Art of Performance' by T.V.Gopalakrishnan(Nov.18 and 19) at Ananya. Contact: 3361906, 5454488. Nov.18, Vocal recital by Vishalakshi Nityanandan at 6.30 P.M. **M.E.S.Kalavedi:** Nov. 18 at 6.30 P.M.: Lecture demonstration on compositions of Sri Jayachamaraja Wodeyar by R.K.Srikanthan at MES Auditorium, Malleswara. **Hamsadhwani Creations and Banashankari Fine Arts Society,** 723, 1st main road, 2nd phase, 7th block, Banashankari 2nd stage: "Haridasa Namana"(compositions by Kanakadasa) by Sukanya Prabhakar. **Bangalore Gayana Samaja:** Nov. 26 at 5 P.M.: Nagamani Srinath(vocal), Nalina Mohan (violin), V.S.Rajagopal(mridanga) and M.Dayananda Mohite(ghata).

PHOTO QUIZ



Name this Instrument?

ಸಾಮಾಜಿಕ ನ್ಯಾಯದೊಂದಿಗೆ ಸಮಾನತೆ

ಶೈಕ್ಷಣಿಕವಾಗಿ ಮತ್ತು ಆರ್ಥಿಕವಾಗಿ ಹಿಂದುಳಿದ ಸಾಮಾಜಿಕವಾಗಿ ಮೋಸವಾದವರ ಅಭಿವೃದ್ಧಿಗಾಗಿ ವಿಶೇಷ ಒತ್ತು ಕೊಟ್ಟು ಅವರಿಗೆ ಸಾಮಾಜಿಕ ನ್ಯಾಯ ಒದಗಿಸಿದಲ್ಲಿ ಮಾತ್ರ ಸಮಾನತೆ ಪಾಠಪುಷ್ಪವು ಪಾಡು. ಇದು "ಸರ್ವೋಚನಾ ಸುಖೋಪಪಂಚ" ಎಂಬ ಧ್ಯೇಯ ಈಡೇರಿಕೆಗೆ ಕಾರಣವಾಗುವುದು. ಪ್ರಸಿದ್ಧವಾದ ನಾಯಕ ಶ್ರೀ ಎಸ್.ಎಂ. ಕೃಷ್ಣ ಅವರ ನಿತ್ಯದ ಪ್ರಸಕ್ತ ಸರ್ಕಾರದ ಮಹೋದ್ದೇಶವೇ ಇದು. ಈ ದಿವಸದಲ್ಲಿ ಸರ್ಕಾರ ಹಿಂದುಳಿದವರ, ಅಲ್ಪಸಂಖ್ಯಾತರ, ದೀನವರೀತರ ಹಾಗೂ ಶೋಷಿತರ ಕಲ್ಯಾಣಕ್ಕಾಗಿ ನೂತನ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ರೂಪಿಸಿ, ಅನುಷ್ಠಾನಗೊಳಿಸುವ ಮೂಲಕ ಅವರಲ್ಲಿ ಹೊಸ ಆದರ್ಶರೂಪವನ್ನೇ ಮೂಡಿಸಿದೆ.

ಸಮಾನ ಕಲ್ಯಾಣ ಇಲಾಖೆ-ಯೋಜನೆಗಳು ಮತ್ತು ಪಾಠನೆಗಳು :

ಪರಿಶಿಷ್ಟ ಜಾತಿಯವರ ಅಭಿವೃದ್ಧಿ : ಒಟ್ಟಾರೆ 4,250 ವಿದ್ಯಾರ್ಥಿನಿಲಯ ಸೌಲಭ್ಯವನ್ನು ಒದಗಿಸಲು 45 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ ಮತ್ತು 50 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು "ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ಮತ್ತು ಮೆಟ್ರಿಕ್ ನಂತರದ ಒಟ್ಟು 16,48,391 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 3,032.26 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. "7 ಹೊಸ ಮೂರಾರ್ಜಿ ದೇವಾಯಿ ಮಾದರಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ. " ರೂ. 1,556.30 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 73 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. "736 ಎಂ.ಫಿಲ್ / ಪಿ.ಹೆಚ್.ಡಿ ಮಾಡುವವರಿಗೆ ರೂ. 17.49 ಲಕ್ಷಗಳಷ್ಟು ಆರ್ಥಿಕ ನೆರವು "10ನೇ ಮತ್ತು ಮೇಲ್ಪಟ್ಟ ತರಗತಿಗಳಲ್ಲಿ ಪ್ರಥಮ ವರ್ಷದಲ್ಲಿ ತೇರ್ಗಡೆಯಾದ 7,437 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ 44.75 ಲಕ್ಷ ವೊತ್ತದ ಪ್ರೋತ್ಸಾಹಕ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. " ಪ್ರೌಢಶಾಲೆಯಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡುತ್ತಿರುವ 1,01,412 ಬಾಲಕಿಯರಿಗೆ ರೂ. 571.06 ಲಕ್ಷಗಳಷ್ಟು ವಿದ್ಯಾರ್ಥಿ ವೇತನ ನೀಡಿತೆ. "ಅಂತರ್ಜಾತಿ ವಿವಾಹ ಮಾಡಿಕೊಂಡ 485 ದಂಪತಿಗಳಿಗೆ ರೂ. 113.05 ಲಕ್ಷ ವೊತ್ತದ ಆರ್ಥಿಕ ನೆರವು. "ಅಂಬೇಡ್ಕರ್ ವಸತಿ ಕಾರ್ಯಕ್ರಮದಡಿಯಲ್ಲಿ 17,632 ಮತ್ತು ಆಶ್ರಯ ಅಡಿಯಲ್ಲಿ 662 ವಸತಿಗಳ ನಿರ್ಮಾಣ ಯೋಜನೆ." 500 ವಿದ್ಯಾವಂತ ನಿರಾಭ್ಯಾಸಿಗಳ ಯುವಕರಿಗೆ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ತರಬೇತಿ ಮತ್ತು ಈ ವರ್ಷ ಇನ್ನೂ 2,100 ಅಭ್ಯರ್ಥಿಗಳಿಗೆ ತರಬೇತಿ ಒದಗಿಸಲು ಯೋಜನೆ. " ವಿವಿಧ ಅಭಿವೃದ್ಧಿ ಇಲಾಖೆಗಳ ವಿಶೇಷ ಘಟಕ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 30,873 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದೊಂದಿಗೆ ಒಟ್ಟಾರೆ 1,33,817 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ನೆರವು.

ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ : 7 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 2 ಆಶ್ರಮ ಶಾಲೆಗಳ ಸ್ಥಾಪನೆ, 5 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು. 5 ರಿಂದ 10ನೇ ತರಗತಿಯವರಿಗಾಗಿ 2 ಹೊಸ ವಸತಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ. 4 ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 7 ಆಶ್ರಮ ಶಾಲೆಗಳಿಗೆ ಮಂಜೂರಾತಿ ಪ್ರಕ್ರಿಯೆ. 8 ಆಶ್ರಮ ಶಾಲೆಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣಕ್ಕೆ ಕ್ರಮ. ರೂ. 98.00 ಲಕ್ಷ ವೆಚ್ಚದ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ 880 ನಿರಾಭ್ಯಾಸಿ ಯುವಕರಿಗೆ ತರಬೇತಿ ಪೂರ್ಣ. 3,596 ಅಂಬೇಡ್ಕರ್ ವಸತಿಗಳು ಮತ್ತು 2,967 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣ ಪೂರ್ಣ. ಈ ವರ್ಷ 5000 ಮನೆಗಳ ನಿರ್ಮಾಣದ ಗುರಿ. 5,201 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ರೂ. 520.10 ಲಕ್ಷ ಸಹಾಯಧನ ಬಿಡುಗಡೆ. ಐಟಿಐಐ ಪ್ರದೇಶಗಳಲ್ಲಿ 5,597 ವಸತಿಗಳನ್ನು ನಿರ್ಮಿಸಲು ರೂ. 319.40 ಲಕ್ಷ ಬಿಡುಗಡೆ. ವಿವಿಧ ಇಲಾಖೆಗಳ ಗರಿಷ್ಠ ಉಪಯೋಜನೆ ಅಡಿ ರೂ. 7,945 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದಲ್ಲಿ 31,288 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. 31,34,392 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ/ನಂತರದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 1,341.57 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ಕರ್ನಾಟಕ ಪರಿಶಿಷ್ಟ ಜಾತಿ / ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದಿಂದ ರೂ. 5,910.04 ಲಕ್ಷಗಳನ್ನು ವೆಚ್ಚ ಮಾಡಿ 19,685 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. ಕರ್ನಾಟಕ ವಸತಿ ಶಿಕ್ಷಣ ಸಂಸ್ಥೆಗಳ ಸಂಘದಿಂದ ಪರಿಶಿಷ್ಟ ಜಾತಿ / ಪರಿಶಿಷ್ಟ ವರ್ಗ ಮತ್ತು ಹಿಂದುಳಿದ ವರ್ಗಗಳ ವಿದ್ಯಾರ್ಥಿಗಳಿಗಾಗಿ ಹುಡ್ಕೊ ವಾಲ ನೆರವಿನ ಯೋಜನೆಯಡಿ ತಲಾ ರೂ. 2.00 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ವಸತಿ ಶಾಲಾ ಕಟ್ಟಡ ನಿರ್ಮಾಣ.

ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ : ಇಲಾಖೆಯ ವಿವಿಧ ಕಾರ್ಯಕ್ರಮಗಳ ಅನುಷ್ಠಾನದ ಮೂಲಕ 6,10,733 ಫಲಾನುಭವಿಗಳಿಗೆ ರೂ. 86 ಕೋಟಿ ನೆರವು. ಪ್ರಸಕ್ತ ವರ್ಷದಲ್ಲಿ ಇಲಾಖೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ಅನುಷ್ಠಾನಕ್ಕಾಗಿ ರೂ. 108.07 ಕೋಟಿ ಅನುದಾನ. 20 ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕಿಯರ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಹಾಗೂ ಒಂದು ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕಿ ವಿದ್ಯಾರ್ಥಿನಿಲಯಕ್ಕೆ ಮಂಜೂರು ಒಟ್ಟು ಸಾಮರ್ಥ್ಯ 1,050 ವಿದ್ಯಾರ್ಥಿಗಳು. ಒಟ್ಟು ರೂ. 585.49 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 40 ಮೆಟ್ರಿಕ್ - ಪೂರ್ವ ಹಾಗೂ ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. 2,55,769 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ವಿದ್ಯಾರ್ಥಿ ವೇತನಕ್ಕಾಗಿ ರೂ. 271.42 ಲಕ್ಷ 91,631 ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 257.07 ಲಕ್ಷ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ರೂ. 532.37 ಲಕ್ಷಗಳ ಮೌಲ್ಯದಲ್ಲಿ 1,67,340 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಶುಲ್ಕ ವಿನಾಯಿತಿ ಕೌಲಭ್ಯ. ಮಾಂಗಲ್ಯ ಭಾಗ್ಯ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 22.10 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 442 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ಸಹಾಯ. 15,296 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ರೂ. 2,119.17 ಲಕ್ಷ ಆರ್ಥಿಕ ನೆರವು.

ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ : ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿಗಾಗಿಯೇ ಪ್ರತ್ಯೇಕ ಇಲಾಖೆ 1999-2000ನೇ ವಾರ್ಷಿಕ ಕಾರ್ಯಕ್ರಮ. ಪ್ರಸಕ್ತ ವರ್ಷದಲ್ಲಿ ಈ ಇಲಾಖೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ಜಾರಿಗಾಗಿ ರೂ. 243.40 ಲಕ್ಷ ಅನುದಾನ ಬಿಡುಗಡೆ. ತಿಮ್ಮೋಗ್ಗ, ಬಳ್ಳಾರಿ, ಮುಲ್ಕಿ ಮತ್ತು ಬೆಳಗಾವಿ ನಗರಗಳಲ್ಲಿ ಮೂರಾರ್ಜಿ ದೇವಾಯಿ ವಸತಿಶಾಲೆಗಳ ಪ್ರಾರಂಭ. ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಉಚಿತ ಶಿಕ್ಷಣ, ಊಟ ಮತ್ತು ವಸತಿ ಸೌಲಭ್ಯಗಳಿಗಾಗಿ ರೂ. 60.00 ಲಕ್ಷಗಳ ವೆಚ್ಚ. ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಬೆಂಗಳೂರು, ಮೈಸೂರು, ಭಾರವಾಡ, ಮಂಗಳೂರು ಮತ್ತು ಗುಲ್ಬರ್ಗಾ ನಗರಗಳಲ್ಲಿ 5 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ. ಕಾಂಪೃತಿಕ ಹಾಗೂ ಸಾಮಾಜಿಕ ಚಟುವಟಿಕೆಗಳಿಗಾಗಿ ಸಮುದಾಯ ಭವನಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ಅಲ್ಪಸಂಖ್ಯಾತ ಸ್ವಯಂಸೇವಾ ಸಂಸ್ಥೆಗಳಿಗೆ ಗರಿಷ್ಠ ರೂ. 5 ಲಕ್ಷ ಅನುದಾನ. ಈ ಉದ್ದೇಶಕ್ಕಾಗಿ ರೂ. 50 ಲಕ್ಷ ಮೀಸಲಾ. ಅಲ್ಪಸಂಖ್ಯಾತರ ವರ್ಗಗಳಿಗೆ ವೇಲದ ಐ.ಟಿ.ಐ./ಐಐಐಟಿ:ಮಾ ತರಗತಿಗಳ 840ಕ್ಕೂ ಹೆಚ್ಚಿನ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 9.15 ಲಕ್ಷ ಶಿಕ್ಷಾ ವೇತನ. 52 ಕಾನೂನು ರೂಪಿಸಿದವರಿಗೆ ನ್ಯಾಯಾಂಗ ತರಬೇತಿ. ರೂ. 1,530.42 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 12,047 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ನೆರವು.

ಸಾಧಿಸಿದ್ದು ಬಹಳಷ್ಟು, ಸಾಧಿಸಬೇಕಾಗಿರುವುದು ಇನ್ನೂ ಬಹಳಷ್ಟು.

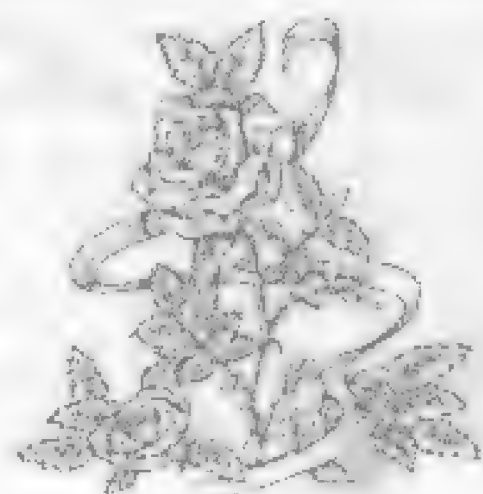
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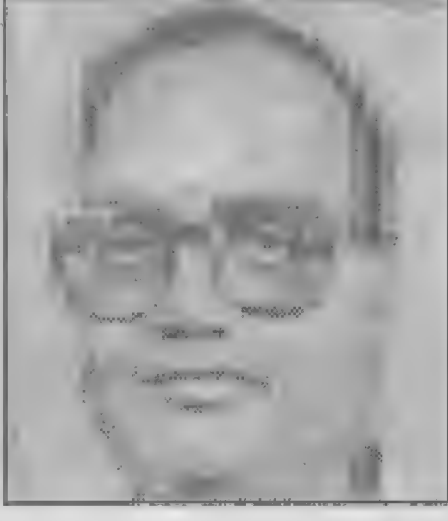
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From the Editor General

AD

THE RAJYOTSAVA AWARDS - 2000

Come November, the mad rush of the Karnataka Rajyotsava Award seekers becomes unbound and unwieldy. Unsolicited applications for the award this time crossed 4000 mark. The Government, as usual, this time also seemed to have no parameters in deciding the number of awards and also the qualifying awardees. The first round of meetings with Minister of Kannada and Culture and the presidents of all the Academies could not be fruitful. A cabinet sub-committee which was formed under the chairmanship of a senior minister also could not finalise the list. The final decision was left to the discretion of the Chief Minister. The earlier exercises which started almost a month ago seemed to be futile

The Chief Minister took his own time and could finalise the list in which hardly a few recommendations of the previous two committees were honoured. It was also intriguing to note that the words of the Presidents of the Academies were never taken into account at all. The fact that one of the Presidents openly came out with his displeasure and disagreement with the list of the awardees is a pointer to the developments.

It would always be good to have the merit as the one and only criteria in giving away such prestigious awards as Rajyotsava Award. The recommendations and influences of any sort should be deemed as a disqualification for the award. The sanctity and the value of the award should not be let loose by adopting unscientific methods in the selection of the awardees. The result of the "last minute announcement" of the award was also evident in its own way. It is hightime something logical is done in this regard!

CONGRATULATIONS TO MYSORE M.NAGARAJ

Young and seasoned violinist Mysore M.Nagaraj became the 13th "Gana Kala Sri" when he received that title from Prof.B.K.Chandrasekhar, Minister of Information and Publicity at the sadas of the 13th Young musicians' conference of the Karnataka Gana Kala Parishath at Sri Shankara Math, Shankarapura, Bangalore. It was another feather in his cap which is full of varied honours and titles. The 37-year old Nagaraj deserves this honour for his rich talents and expertise par excellence. GUNAGRAHI felicitates him on this occasion and wishes him all success in the years to come.

- Karnataka Kala Sri DR.M.SURYA PRASAD.

Interview

"It is difficult to find great artistes in the years to come"

[An evergreen, high-spirited and jovial 92-year old Padma Vibhushana Dr. Semmanagudi Srinivasa Iyer, the veteran vocalist speaks to Dr. M. Surya Prasad at Bangalore when he was in the city to attend the 32nd music conference of the Bangalore Gayana Samaja.]

● Will you please tell us about your first performance?

It was at Kumbakonam in 1926. After the concert by Maharajapuram Viswanatha Iyer in which my brother Narayanaswamy Iyer (violin) and Azhaghanambi Pillai (mridanga) had participated with myself providing the tambura support, Azhaghanambi Pillai requested the seniors that I be allowed to sing in a festival conducted by him at the local Nageswaraswami temple. As per his wish I sang there. It started raining, and the ten or fifteen people in the audience couldn't go out even if they wanted to. (Laughs).

● It is said that you had some initial voice problems? If so, how could you overcome them?

Yes. I certainly had lot of problems and even thought of giving up music altogether. I was performing in a concert in Mannargudi. After half an hour or so, no sound came out of my mouth, only air. I got scared and lost my courage and after seeking the help of Shri Mannargudi Rajagopala Pillai, somehow, I could complete the concert. I was further confused when the organizers came to pay me. And ofcourse I refused it. I had a thorough check up of my throat and I had my septum corrected, my tonsils removed to set right my voice problem. I am happy that I could sing and continue to sing to this day at 92.

● Is there any importance of 'banis' in classical music?

In the past music was taught and learnt directly from a guru (gurumukha) under Gurukula system for a fairly long period of time as a result of which the disciples used to unconsciously imbibe even their guru's mannerisms. The absence of 'bani' today is because one learns from different teachers and

even tapes. However, even today you do have distinct 'banis' like the Lalgudi bani, the Maharajapuram bani and so on.

● The present day singers are young, talented and intelligent. What is your reaction?

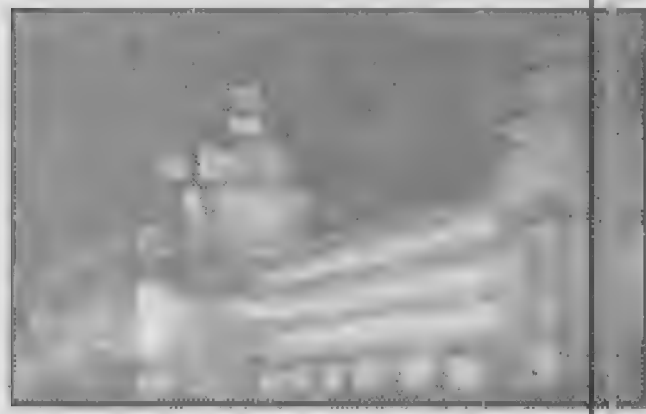
That is a good augury for classical Karnatak music. I personally feel that one has to treat music as a worship (archana). A krihi has to be sung over and over again with reverence and due regard to bhava and rasa. I am happy to see the youngsters sing very well nowadays. But I am afraid I would just have to close my eyes, when they keep the notation in front of them.

● Will you please tell us about the Lakshya and Lakshana?

Lakshana is grammar and theory. And the Lakshya is aesthetics and practical. I strongly feel that both of them are of great importance to our music. Any language used with correct grammar will always be good to hear. So is our Sampradaya music. If the rules and regulations are not followed it will be like a street singer. There are different lakshana granthas dealing with different aspects of classical music. However, I feel the necessity of one comprehensive grantha that covers and presents every aspect clearly which is yet to be found.

● We find proliferation of artistes, titles, sabhas et al. Do you have anything to say about this phenomenon?

It is very difficult to answer this. It is true that there is a proliferation of every sort. I feel the sanctity of awards, titles and honours is getting diluted. In the days to come it will be like an oasis to find great artistes like Tiger Varadachar or Poochi Srinivasa Iyengar and so on.



BANGALORE BUZZ

Vibrant Veena

R.K.Prakash's implicit faith in the loudness of exposition got exposed. In his solo veena recital at Sri Shankara Math in connection with Sri Sharada Sharannavarathri Cultural Programmes - 2000 the sound level often crossed the threshold of musical tolerance. Sancharas and swaras hovered around the terrain beyond the tara sthayi shadja and was voluminous in the mandra sthayi. His eternal quest seemed to scale decibel heights and Prakash displayed great involvement in this genre of cutcheri technique. I was happy to see the musician turning his creative skill to contemplative inwardness on several occasions during the concert.

Abundant instrumental virtuosity pervaded his veena play. A Bhakshi Veena Subbanna's varna was followed by the evergreen Muthuswamy Dikshitar krithi in Hamsadhwani "Vatapi Ganapatim bhaje". His interpretation encompassed all aspects of the raga. The instrumentalist's manodharma was appreciatively profuse but I felt that melody should have taken the front seat. He extended the version of the raga Hamsadhwani in the

form of swaras and followed it up with snatches of Vedamantra and a couple of shlokas. Appropriate to the occasion, he presented varieties of songs on Devi by Muthuswamy Dikshitar, Sri Jayachamaraja Wodeyar, Subba Sastry and others. A short alapana in Arabhi was a good introduction to the krithi on Saraswathi "Sri Saraswathi". "Brahamaanda valaye" in Maand by the former Maharaja of Mysore Sri Jayachamaraja Wodeyar, Reetigowla (Janani ninnu vina), Valachi (Jalandhara), Chittaranjani (Nada tanumanisham) and Behag tillana were rendered in a telling manner. M. Vasudeva Rao (mridanga) and Dayananda Mohite (ghata) provided the right percussive support.

Impressive vocal

Padma Gurudath suitably supported by R.Raghuram (violin) and Ashok (mridanga) was dedicated and sang with a sincerity of purpose. Rendering of rare krithis by Dikshitar, Chicka Rama Rao, Veena Padmanabhaiah and others was impressive.

Padma started with a Ganesha stuti in Nata (Mahaganapatim manasa smarami) with a brief alapana of the raga. She impressed the listeners by singing Shlokas by Jagadguru Sri Shankaracharya in Arabhi as a prelude to late flautist Narasinga Rao's "Sri Sharade

rakashamam". The chittaiswara sung with the composition had lot of rhythmic value. Muthaiah Bhagavata's Sumanapriya song "Sri Sharavanabhowni" sung in madhyama kala was further beautified by chittaiswaras. Vasantha (Vande ham), Bhairavi (Baaramma Sharadamba) and Kadana Kutoohala were treated in detail. Padma's rich manodharma and classical commitment was rewarding. Maha Vaidhyanatha Iyer's Ekaadasha ragamalika krithi and the ragas Dhanyasi, Behag, Kedara, Mohana, Bhairavi, Todi, Khamach, Shahana, Suruti and others in the chain of the ragamalika demonstrated the sound awareness of the melodic structure of each of the raga.

Yuva Sangeetotsav

The fourteenth Devanandan Ubhayakar Yuva Sangeetotsav under the guidance of veteran Hindusthani vocalist Lalitha Ubhayakar held for two days at the Guru Nanak Bhavan yielded rich results and the young musicians who performed gave a delightful account of themselves. The Karnataka Governor V.S.Ramadevi inaugurated the festival. Inclusion of one Carnatic recital amongst Hindusthani recitals was a laudable gesture indeed.

Fine Kalyani

Young flautist N.Rajakamal stuck the right

chords on his flute and impressed the rasikas with his neat technique and artistry. Very happily accompanied by B.K.Raghu, V.Nanjundamurthy and Bhardwaj R.Sathavalli on violin, mridanga and morsing respectively, Rajakamal began his recital with Mayamalavagowla raga. Though a simple-looking raga, it has an attractive feature for itself. The swara frequencies are pleasing to the ears. The flautist raised lot of promise and his rendition of the raga followed by a Swati Tirumal's krithi "Deva Deva" consolidated his claims for higher recognition. The kalpanaswaras were neatly woven into a perfect rhythm.

I was settling down for some other not-much-exposed raga. For a while, I was disappointed to hear the overtures of Kalyani emanating from Rajakamal's flute. Thankfully, my disappointment did not last long. For, he gave the raga its full. Kalyani was delineated in all its glory and there were some interesting phrases in his play which vouched for his refined and well directed manodharma. I was totally happy to hear a Thyagaraja-krithi "Vasudeva eni vedalina". One of the finest krithis in Kalyani, this is rarely heard on the concert-platforms. Rajakamal deserves full marks for his artistic and aesthetic treatment. The tani-avartana lent an useful opportunity for the accompanists to demonstrate their talents and hold over the rhythm and their instruments.

A brief alapana in

Darbari Kaanada with some Hindusthani touches here and there for a Meera bhajan was the concluding item of Rajakamal's recital. Here is an artiste to watch.

Meeta's Malhar

Vocalist Meeta Pandit ventured into the demanding realms of Sur Malhar in her vocal recital. This mousami or seasonal raga is said to have been composed by blind saint-poet Surdas. It is a very popular and pleasing raga. The mixture of two ragas Madhumad Sarang and Malhar makes up for this raga. Meeta shone forth in its delineation with tradition and technique blended to the right quantity. Her layakari and ragadari were equally sound, the neat phrases coming through with deceptive ease. Tricky saragams and tans laced the composition enticingly. The intensity of the raga was pleasantly relieved by a lilting thappa.

Tilak Kamod and a bhajan in Desh was well composed, bathed in an unceasing shower of phrases. The arrival at the sam by the vocalist and her accompanists was an orgiastic experience. The expositions were the craftsmanship at its best. Ravindra Katoti (harmonium) and Prafulla J.Athalye (tabla) excelled in sangath, that is, accompanying as the singer sings, rather than echo her last phrase during a pause. Prafulla thrummed a capable and weighty teka on the tabla.

Rapturous Dhrupad

Baha 'ud din Mohiuddin Dagar, a scion of the famous

Dagar family relived the hoary tradition of Dhrupad. He sent the audience into raptures with his elongated version of Keervani on his Rudra Veena. The tier by tier detailing of the raga was marked by classicism. His alap gave the rasikas a peep into the varied dimensions of the raga Keervani, while the jor and jhala served as additions to the joyous mood. The melodious tinkle of the instrument combined with slides of fingers to produce aesthetic graces in badhat was played out to the right degree.

Baha 'uddin came out in flying colours in sketching another attractive raga Megh. In the rills of notes that swept past the listeners in waves and in which here and there one heard those little techniques that unlock the emotional substance out of every chord. The final cadences were achieved with superb nonchalance that was a pleasure to the ears. Sanajy Agle(tabla) worked out the most off-beat digressions, at all levels of speed and from any point in the rhythm cycle. Each artiste seemed to be sizing up the other and trying to catch the other off-guard in what turned out to be a thrilling musical duel.

Creditable Account

Satish Bhat, a disciple of P. Ganapathi Bhat, gave a creditable account of himself in the drafting Brindavan Saranga. His voice was youthfully fresh and packed with both kinetic and potential energy that made his presentation likable. The raga came thrillingly to fruition

through a full length rendition and bandish, the latter nibaddha part showcasing his gamaks. He surprised me by singing Bheempalas around 12 noon. Satish was commendably supported by Ravindra Katoti(harmonium) and Prafull(tabla).

Female flautist

One of the seasoned female flautists of Karnataka, Loka V.Shankar modulated her flute well which never played truant and pleased the audiences at the same venue. Her lungpower was commendable and the lips were never unsure. The tonal modulations fetched many a nuance of the ragas concerned. She occupied the earlier part of her recital with Muthaiah Bhagavata's "Siddhi Vinayakam" and laid a firm foundation for her recital. "Ganamoorthe" was crisp. She packed Dharmavathi with bravura passages leaving a savoury taste in the mind of the listeners. The rendition of "Bhajana seyaraada" was itself proof of proper planning and musical steadiness. Swati Tirunal's Behag-krithi "Smarajanaka shubha charita" was another pleasurable item of the recital. The shruti-aligned and gamaka-oriented play and her approach were strictly classical. Bhairavi came out alive in the very first prayoga, clear and precise. This is what the grammar prescribes, that a raga must establish its identity in the opening bars and the audience should not be kept guessing. It is a raga lending itself to a plethora of

nuances and no wonder Loka made the best of it. The grand krithi by Muthuswamy Dikshitar "Bala Gopala" was expounded in all its glory with all the manodharma-ornamentations. Her vocal-based rendition yielded rich dividends. She received a fine support from Veena Suresh (violin), B.K.Chandramowli (mridanga) and K.N.Krishnamurthy(ghata).

Successful Jugalbandhi

A Jugalbandhi recital featuring two stringed instruments - violin and guitar, deserved full marks. T.S.Krishnamurthy on violin is already a noted name in the field of Carnatic music. Likewise, Prakash Sontakke has been working hard in popularising his Hindusthani guitar recitals. Both of them seemed to have had good round rehearsals and hence the result was in the positive. But it also seemed to be lopsided as Krishnamurthy took the major share of the programme. However, his solo rendition of "Vatapi" and Begade (for Thyagaraja's "Nee velagu") was an audio treat. Prakash Sontakke's Shyam Kalyan on guitar was wonderful. His innovative approach in the rendition of the raga on this Western instrument was laudable. He could draft the raga with a neat palette.

Prakash and Krishna murthy did full justice the combined rendition of Abhogi, Peelu (a Meera Bhajan "Payo ri") and Sindhubhairavi ("Tamboori meetidava"). V.Krishna and

Udayaraj Karpurkar on tabla shone forth in their accompaniments.

Maithry-Manasa-duet

In an eye-filling Bharatanatya duet by Maithry and Manasa at ADA Rangamandira Kannada compositions were exposed to the audience and it was proved that they are good for presentation through dance. These young dancer bestowed with all the dancerly qualities had the benefit of being trained by a seasoned Guru B.Bhanumathi. The presentation of a Jatiswara in Hamsanandi was a successful one. The varied and sometimes complex jatis were translated into dance language by the young dancers. I wished they had perfected their ardhmandalis and charis. Ofcourse, the mukhijas will gain profundity in the course of time as they gain experience. The varna in Khamach by Dwaraki Krishnaswamy has the theme of Rukmini sending her sakhi to Krishna to fetch him. The attributes of a proudha were beautifully underlined by the dancer-duo in their abhinaya. In the concluding session of the recital, the rendition of a Padmacharn krithi on Goddess Saraswathi (Kalyani), a Purandaradasa pada (ragamalika), a T.V.Karigiriachar pada (Bageshri) and tillana (Valachi) won applause of the lovers of dance.

Guru B.Bhanumathi (nattuvanga), D.S.Srivatsa (vocal), C.Madhusudhan (violin), Mahesh (flute), G.Gurumurthy (mridanga) and

D.V.Prasannakumar(morsing) enriched the Bharatanatya duet with their seasoned play

Delightful Experience

It is always a delightful experience to watch the young dancers evincing lot of interest in the classical dance and performing the same on the stage with sincerity and dedication. One such experience was created at Yavanika when Naishadham Phanimala and her classmates trained by a quite unassuming dancer-Guru Neela Jayaram performed under the aegis of Nrithya Sanjeevini. Rightly too, the guests of the evening literary critic Hariharapriya and talented poet-bureaucrat Ka.Ta.Chickanna lauded the efforts of Phanimala in putting up the show in a well-planned manner. The compere of the programme Naishadham Ashwathanarayana Sastry did a good job by providing the useful links between the artistes, audience and the guests.

Short but agile and with fluidity of limb movements Phanimala was a bit shaky at the outset. But she regained her confidence rendered the items without any airs. Though one wished she had perfected her ardhmandalis- the basic posture of Bharatanatya - Phanimala's nritta, nrithya and abhinaya were notable. The mukhijas were also meaningful.

Ably accompanied by another new entrant to the field of Bharatanatya musical orchestra Naishadham

Ramasubramanya on vocal Phanimala won half the battle. His singing was melodious, soulful and technically perfect. The modulation of voice and stressing of the bhava while singing inspired the dancer to emote the numbers with ease. The other members of the orchestra K.Brinda (accompanying nattuvanar), C. Madhusudhan (violin), H.S.Venugopal (flute) and V.R.Chandrasekhar (mridanga) proved that they are not only seasoned in their role but also can raise to the demands of the new situations.

Phanimala began with Pushpanjali and Ganapathi stuti based on a Purandaradasa pada "Vandisuvudaadiyal"(Nata, mishra chapu). The swaras appended to the composition provided stuff for the dancer to execute nritta. She continued to regale the rasikas with her expertise in nritta by rendering a jatiswara in Hamsanandi (roopakatala). The traits of Lord Nataraja were beautifully sketched with the lyrical support drawing from a popular Gopalakrishna Bharathi-composition "Natanam aadinar"(Vasantha, khanda mathya tala).

In the presentation of a Kanakadasa pada "Y a d a v a r a a y a brindavanadolu" (in a chain of ragas comprising Basantha Bahar, Sindhubhairavi etc), both the dancer and the vocalist excelled. Krishna's leelas in Brindavana as explained by the Haridasa,

were depicted neatly by the dancer. The singer could emphasize the raga and sahitya bhavas in right proportion.

The concluding tillana in Desh the dancer reached the acme of her talents. The jatis strided on to the tillana were choreographed in such a manner as to put on test the abilities of nritta-abilities of the dancer. It was gratifying to note that Phanimala gave out her best of talents while negotiating them in her disposition. The post interval session featured the students of Guru Neela Jayaram in varieties of items and dance styles.

Fine selection

Veteran vocalist N.Ananthapadmanabha Rao, brought back the memories of the style and specialties of the past generation in his vocal recital held at the Gokhale Institute of Public Affairs, N.R.Colony. Young and expert violinist Balu Raghuram who has come from England on a holiday accompanied him on the violin and added spice to the concert. K.Ravishankar on mridanga and L.Bheemachar on morsing contributed their artistry to the success of the recital.

A.P.Rao's closed-mouth singing, the rhythmic-patterns in the swaravistara and the enunciation of the Sahitya consolidated my observation. On a couple of occasions his singing in the tara sthayi served as a reminder to the above fact. He spread over the recital with a fine selection of items. "Baro Krishnayya" was stately. The sketching of Bilahari in detail

for Patnam Subramanyaiyer's "Paridaana michcote" was impressive. He demonstrated his rhythmic-prowess in the kalpanaswaras.

The highlight of his recital was the delineation of Keeravani. The raga was painted with a clean brush and lines. The composition of the raga was done in a copybook style. GNB's krithi "Nee charanambujamanu nera nammiti" with neraval at "Sri Shashanka" and swaras had some fine musical values.

Artistic Dashavatara

By one of those coincidences that point to the phenomenon of a collective consciousness expressing itself in physically and culturally similar manner the blind students of Natyanjali trained under the able guidance of talented dancer Ashok Kumar focussed major part of their artistry, technique and talents on the Dashavataras of the Lord Vishnu in their recital held at ADA Rangamandira. The programme aptly titled "Antar-darshana", brought into light their inborn artistic gifts. Strung on the literary and conceptual thread of a Tamil composition's description of the ten incarnations, the presentation gave ample elbowroom to each dancer to showcase his dance-abilities.

Their mentor Ashok Kumar too joined them in the rendition. Needless to say, he gave a commendable disposition.

Each avatara came off with vivid brush strokes and

intelligently applied colour. The item also benefited from the very balanced and beautiful way in which it was choreographed by Ashok. It was imbued with a subtle sense of timing, moving from one segment to the other within the familiar ambit but yet timed just so as to banish the sense of ennui. Equally compelling both in terms of the choreography and the exposition of it, was the excellent tuning of the ragas and their rendition by the well-grounded singer D.S.Srivatsa.

Impresario cum lighting expert Sai Venkatesh did a remarkable job and literally galvanized the proceedings on the stage with his meaningful and artistic lighting. The creation of silhouettes at the end of each avatara in general and the depiction of Virata Roopa left an indelible impression on the minds of the rasikas.

The visually disabled dancers Boose Gowda, Taraka Ramulu (his hand movements and placing needed correction and perfection), Shivaswamy, Satish and Guruprasad along with the other dancers Roopadarshini, Bhargavi and Sowmya, proved their mettle and stunned the viewers with their admirable dance. The covering of the stage, freezes, execution of group-patterns et al, caught my special attention. The recorded music was well handled and pleasing to the ears too.

Earlier, a group of seven dancers holding three candles (one each on the head and two shoulders) performed the

"Deepa Nrithya" with elegance. Mathematical aspects of geometry marked the skilful choreography of the ragamalika composition. It was a visual delight to watch the dancers forming circles, triangles and diagonals.

Nimble Nagavalli Nagaraj

Even the tara and atitara-sthayi sancharas stood on the fine edge of the shruti when seasoned singer Nagavalli Nagaraj sang at Sri Venugopalakrishnaswamy Temple, Malleswara XI cross, during the Gokulashtami Utsava. The raga elaboration using economy and restraint, colour and gaiety had warmth of artistic and aesthetic detail and solid substance. I really marveled at the speed and accuracy of her birka-laden and mercurial aroha-avaroha sangathees. There was emotional freedom and warmth in her singing. Her utterance appeared instantly to go straight into one's heart. From the generous volume and a rustling, papery quake in her voice, it appeared that the propelling force behind it is always at the optimum. It is like emission at full capacity from a large hose. And since the affluent consists of glowing warm emotion, who can hold his own against its mighty sweep?

One had to pay a silent compliment to her planning the recital. The word-dominant musical krithis rendered by her were a veritable feast indeed. It was proved that she is the most resourceful among the leading female vocalists of

Karnataka and most effective too.

Accompanied appropriately by T.S.Krishnamurthy (violin), C.Cheluvraj (mridanga) and N.Amrit (khanjira), Nagavalli's natural ebullience and impetuosity and her resonant voice and utterance stormed ahead unhindered as usual. Her manodharma was at its peak. The rendition of "Devadideva" and "Kolanooduta" with swara for sahitya was an audio-delight. The birka-laden Behag with faster phrases was a class by itself. The maneuvering of atitara madhyama had an easy leash and a lot of celerity and nip. The handling of the two nishadhas and madhyamas was another landmark of her recital. "Pahi Krishna Vasudeva" was ornamented with kalpanaswaras. The rhythmical tautness and designs lent appeal to her swaras. Likewise an Ugabhoga ("Eragi bhajipeno") and a pad by Purandaradasa "Endappikonde naanendu muddaaduve" had the literal fondling of notes and words. The swaras reinforced Nagavalli's technical mastery.

The delineation of Shanmukhapriya for a rarely heard Thyagaraja krithi "Maanamuto nannu brova" with neraval and swaravinyasa was the highlight of her recital in which she gave out all of her expertise and excellence. The atitara sancharas were neatly explored without causing any boredom. She kept up the lively tempo of the recital and sang with uniform of spirit and dynamism

32nd Gayana Samaja Conference

The 32nd music conference of the Bangalore Gayana Samaja held last week concluded with the conferment of the title of "Sangeetha Kalarathna" to the conference president veteran vocalist Seethalakshmi Venkateshan. N.L.Cheluvraju, T.Sharada, Basavangudi G.Nataraj, M.R.Krishnamurthy, M.Venkatagiriappa, Hosahalli Keshavamurthy and others were honoured as the "Artistes of the Year".

The grand old vocalist Dr.Semmanagudi R.Srinivasa Iyer was felicitated with a title of "Gayana Sarvabhowina".

The music programmes started with a vibrant vocal by Madurai T.N. Seshagopalan. Notwithstanding a couple of swarasthaanas, he rose above his usual standards, which were high enough. His voice, his form, his mood were all fit Darbar ("Mundu venaka" of Thyagaraja) was breathtaking. Poorvi Kalyani was the first raga taken up for a detailed treatment. Muthuswamy Dikshitar's popular krithi "Meenakshi me mudam dehi" with a neat perch on the tara sthayis had immense musical charm. The swaras were typical of T.N. Seshagopalan. A rare Thyagaraja krithi in Devagandhari raga, "Seethavara sangeeta gnanamu" in vilambakala provided a rich experience. Another notable point of his vocal recital was the vocal support extended by his son TNS Krishnan. He faithfully maintained the tradition, with the same style, the same

pattern of vocalism and mathematical calculations.

The highlight of the concert was the elaboration of Todi. Both the father and son excelled in carrying out to reach the hearts of the listeners. The vocal modulations, birkas, breath control et al were captivating. The shruti-bedha that figured in a natural flow was thrilling. Having rishabha as adhara shadja, TNS guided the formation of Kalyani. Krishnan continued it in a rewarding exposition. He brought out the entire essence of the raga in his artistic singing. Shyama Sastry's "Ninne nera nammi nanu" adorned with neraval at 'Kamakshi kanjadala ayataakshi Meenakshi' followed by a cascade of swaras. V.V.Ravi's violin support could have been more profound. Veterans Vellore Ramabhadran (mridanga) and H.P.Ramachar (khanjira) lent a classic support. Absence of a raga, tana and pallavi was a disappointment.

Seethalakshmi Impresses

The conference president Seethalakshmi Venkateshan energised her musical exposition to yield the beauty of classicism. She was successful in following the austere path of classicism. Seethalakshmi exercised her sangeetha gnana in the direction of melodic precision. The recital started with the atatala varna in Bhairavi raga. She caught the attention of the rasikas by singing a quaint krithi on Ganesha. "Sri

Mahaganapathi" in Abhogi was a pointer to the classical progression of the concert. The Gowlipanthu (Tera teeyagarada) and Mayamalavagowla (Deva Deva) suites were dignified. Shubhapantuvārali (Ennal:Thyagaraja) and Kambhoji (O Rangashayi) upheld the virtues of the vocalist's conservative approach to cutcheri art and proved how truly classicism thrives on it. She was ably assisted by Kaviha Seralaya and Triveni Venkataram (vocal). M.A.Krishnaswamy (violin), P.G.Lakshminarayana (mridanga) and Ramesh (morsing) enriched the recital with their active participation.

Professional Touch

T.R.Srinath, presented not only a professional concert but served his testimonials as an adept flautist at work. The striking individuality and smooth ease of his rendition of Nata and Vasantha krithis exhilarated. Devamanohari (Evarani), leisurely Yadukula Kambhoji (Echcharikaga rara) and Varali (Nee pogada) were chivalric and robust and were played with classical fervour.

It was in the demanding Shahana exposition for a raga, tana and pallavi session that Srinath's feel brought to the interpretation a contemplative intensity. It was good that he sang and demonstrated the pallavi line in two kalai adi tala. The ragamalika swara embellishments comprising Hameer Kalyani and Sindhubhairavi ragas added to the rich appeal of the concert. S.Seshagiri Rao was equally

good on his violin and lent the main artiste a lively support. C.Cheluvaraj (mridanga) and B.K.Chandramowli (khanjari) discharged their roles effectively with enormous expertise.

Melodious Voice

Rajakumar Bharathi, gifted with a good and melodious voice his main strength lies in the sensitivity with which he elaborates the raga in fine detail. He gave a brilliant vocal recital on the fourth day of the 32nd music conference of Bangalore Gayana Samaja.

Muthaiah Bhagavatar's famous Mohana Kalyani krithi "Siddhi Vinayakam" and compositions in Vasantha and Hamsanada drew the interest of the audience. A composition in Tamil by Subramanya Bharathi in Hamsanada was beautified by neraval and swaras. "Anathudanuganu" in Jigla raga appended with chittaiswaras kept up a lively tempo of the recital. Though his exposition of Shankarabharana brimmed with his musical technique, aesthetics of the raga required much more subtlety and sensitivity. His mandra and atimandra sthayi sancharas and their counterparts in the higher registers needed more of melodic precision which covers the Karnatak swarasthana, gamaka and shruti values. But still, he never escaped into easy entertainment routes. The grandeur of "Swara raga sudharasa" was neatly

underlined by the vocalist.

Rajakumar Bharathi surprised every one in the auditorium with his raga, tana and pallavi in Shanmukhapriya. One could not decipher the tala in which the pallavi was sung. The twenty five aksharas of the tala were dealt with in a strange calculation. The little finger had one akshara followed by three, five, seven and nine aksharas in ring, middle, the fourth fingers and thumb respectively. It would have been better had the vocalist announced the details of the tala which was dealt with by him.

Mysore M.Nagaraj (violin) accompanied the vocalist with rare sensitivity. Mannargudi Eshwaran (mridanga) and Bangalore K.Venkataram (ghata)'s accompaniment was weighty.

Competent Malladi Brothers

Malladi Brothers sang a competent and dignified concert. Their show of musical skill was enjoyable. The concert in which Nalina Mohan (violin), H.S.Sudhindra (mridanga) and Latha Ramachar (khanjari) also took active and artistic part, began with the Sri raga varna (Karur Dakshinamurthy). Mysore Vasudevachar's Kambhoji krithi "Lambodarama valambe" went strong on the Carnatic path. The vivid quality continued to be maintained in Thyagaraja's "Tulasamma" and Shyama Sastry's "Nannubrova Lalitha" (Lalitha). The

audience applauded these meritorious and blemishless renditions.

Nagavalli delights

Vocalist Nagavalli Nagaraj and violinist Dr. Jyotsna Srikanth who took the stage on the sixth day of the conference not only matched each other in dress but also in musical expression and expertise. Nagavalli is a noted singer for her vocal modulations, rich and wide-ranging voice, swara-shuddhi, glittering gamakas and command over laya. The warmly expressive singing brings to her interpretations a contemplative quality.

Nagavalli started her recital with a ragamalika (comprising Nata, Arabhi, Gowla, Sri, Kedara and other ragas) varna. The singing of Muthuswamy Dikshitar's "Karikulamukha" in Saveri was moving. The rasikas were treated to a fine Maand (Brahmandavalaye), Deva manohari (Mysore Vasudeva char's "Palukavademira"; with chittaiswaras and swaravinyasa) and Karnataka Behag (Hari nenendu).

Varali (raga, sahitya and swaravinyasa for "Etijanma" by Thyagaraja; including tara and atitara sancharas) and Mohana (for a raga, tana and pallavi) were resounding with all bold and brisk passages in all their dramatic lyricism, yet devoid of mere external 'effect'. The pallavi exercise was done with an orchestral power and sweep that brought to mind the titans of Karnatak music.

The Pallavi line "Ninne

nammiti neeve gati Neerajadanayana Hare Krishna" in khanda jhampe and khanda nadai regaled the audience. The traditional trikala, nadai bedha etc was done with effortless ease. Adding magnificence to it was the ragamalika swaravinyasa in which Kapi, Behag, Sindhubhairavi and Dwijavanti ragas got highlighted. The musical images shone with her probing manodharma's brightness of colours and dramatic flair which prevented the work from echoing as a sort of cheap naturalism. Dr. Jyotsna added charm to the concert. Anur Anathakrishna Sharma (mridanga) and M.A. Krishnamurthy (ghata) were in their elements in imparting a taut rhythmic support. Nagavalli seemed to enjoy the creation of demanding laya patterns which had an incessant flow in the recital.

Unnikrishnan Delights

The penultimate concert of the music conference featured young and seasoned singer P. Unnikrishnan. The young singer displayed an elfin tone, touch, a spontaneous good sense of suswara and tala, in short every virtue with the gravity of musical thought and conception and a feeling for the homogeneity of design and effect.

He regaled the rasikas with a varna in Saranga raga. A Ponnaiah Pillai krithi in Mayamalavagowla and "Sarasamukhjaswamy"

(Khamach) had appreciable musical values and artistry. He settled down to serve a standard audio feast. His expositions in Lathangi (Aparadhamula: with alapana, neraval and swaras) and Bhairavi (for a delightful Shyama Sastry krithi "Sari evaramma") sounded sweet with pertinent sangathees and impressive grip in the musical articulation. A raga, tana and pallavi in Bilahari raga and two kalai khanda tripata tala was sung in a telling manner with all the traditional and rhythmic flourishes. His kalpanaswaras abounded in imaginative musical geometries in trishra and other gati patterns. The swaras in a chain of ragas like Vasantha, Athana and Suruti further beautified the entire presentation.

Embar Krishnan (violin) and V. Praveen (mridanga) contributed their talent and artistry to the compactness and integrity of the concert. B. S. Parushottam (khanjari), now settled in Chennai proved to be a strong collaborator.

Vivacious TVS

The curtain of the conference rolled down with a vivacious vocal recital by veteran vocalist T.V. Shankara narayanan. Despite a heavy rain outside the auditorium he impressed the audience by singing sincerely. He was in his usual form and style.

Vasantha (Seethamma maayamma), Athana (Sakala graha bala neene), Kalyani (Nambi kettavarillavo), Kamboji (Marakatavalli) had the original stamp of TVS style of singing. The two Purandaradasa compositions

were well received by the audience both from the point of matu and dhatu that they contained and the manner in which TVS handled them. Those sarvalaghu patterns, kaarvais, mathematical designs et al, brought alive the grand approach of the vocalist. He gave off his best in the delineation of Kapi in the form of raga and tana. He sang the pallavi "Sri Rama Jayarama Jayajaya Rama Shringara Rama" in khanda tripude and rounded off the presentation with a ragamalika swaraprastara. The laya patterns woven by him had all the embellishments that may be attributed to Shankaranarayanan. T.K.V.Ramanujacharyalu (violin), Chenganacheri Harikumar (mridanga) and G.S. Ramanujan (ghata) enriched the recital with their appropriate support.

Commendable duet

That Academy awardee Guru Revathi Narasimhan of Natya Niketana is a prolific and successful teacher and also a choreographer was once again proved when two of her wards Sandhya Prabhakar and Divya Prabhakar gave a commendable account in their Bharatanatya performance held at Dr.H.N.Kalakshetra. Sandhya is a practicing lawyer and her acquaintance with the rules and regulations of Bharatanatya was complete and exhaustive. Justice K.Sridhar Rao of Karnataka High Court and Prof.K.E.Radhakrishna of Seshadripuram College blessed the dance recital.

The Prabhakar-Sisters began their recital Todayam

in Nata raga and adi tala. The Mohana Kalyani krithi "Siddhi Vinayakam" was used to draw the attributes of Lord Vinayaka. The chittai swaras appended to it were converted into nritta by the dancer. The alarippu in sankeerna chapu accounted for a brisk and brilliant nritta. In the portrayal of a devaranama "Jagan mohanane Krishna" in ragamalika, the sisters enacted Vamanaavatara, child Krishna's pranks and other popular episodes. Papanasham Shvan's Nattakuranji varna (Swamy Naanendun) was the major item of their recital. Sandhya and Divya sketched the yearning of the devotee to have the darshan of the Lord established an intimate rapport with the audience. Guru Revathi Narasimhan's nattuvanga was inspiring.

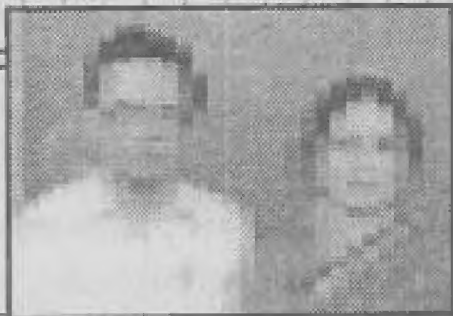
Mysore Nagaraj felicitated

Young and seasoned violinist Mysore M.Nagaraj, who presided over the young musicians' conference held from Nov.3 to 5 at Sri Shringeri Shankara Math, Shankarapura under the auspices of the Karnataka Gana Kala Parishath, was conferred the title of "Gana Kala Sri" at the sadas. When there was a dearth of young and talented violinists and when one was seriously concerned about the potential violin players who could carry on the tradition of this genre, the advent of a child prodigy Mysore M.Nagaraj was a welcome event in the field of Carnatic music.

To say that Nagaraj, a son and disciple of veteran violinist Mysore M.Mahadevappa, had music in his blood would not be a cliché. With his unfathomable manodharma and vast talents very soon he reached great heights and carved a niche for himself as an outstanding violinist. Since his debut performance in 1971, he never looked back.

Nagaraj gently unfolds the notes of the raga giving vent to his rich musical imagination. The tonal quality of the violin is supreme. It has a mobility of expression, which one associates with good instrumental music. While accompanying an artiste and/or in his solo performances, he plays with rare sensitivity. The bhava and laya shuddhi that encompasses his instrumental technique has been remarkable.

At present he is working as a staff artiste of Akashwani, Mysore. He is recognised as "A" top grade artiste. His electronic media performances have been rewarding. Besides accompanying all the leading musicians of the country, he has countless concerts within and outside the country to his credit. Innumerable prizes, awards and titles including the Karnataka State "Rajyotsava" award vouch for his inherent talents. He has traveled all over the world giving concerts.



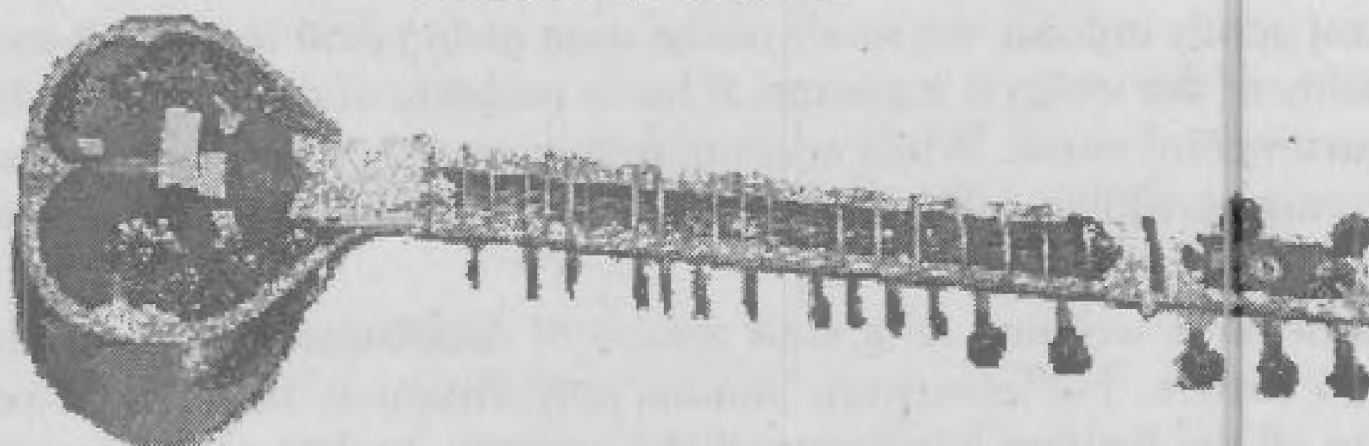
Dr. A.H. Rama Rao & Sudha Rao Page

CALENDAR OF EVENTS

D.Subbaramaiah Fine Arts Trust: 8th Ragasree Sammelanotsava from 1-12-2000 to 3-12-2000: Dr.H.N.Kalakshetra; Dec.1 5.30 P.M. inauguration by A.R.Chandrashasa Gupta. 6.15 P.M. Jugalbandhi by Shyamala G.Bhave and Nagamani Srinath. Dec.2: 9.30 A.M.: Demonstration on 'Techniques employed in playing flute' by G.Rajanarayan. 10.30 A.M. Compositions of H.Yoganarasimham by Dr.Padma Murthy. 5 P.M.Harishankar (electric guitar). 6.15 P.M. R.K.Padmanabha and D.V.Nagaraja(vocal). Dec.3: "Sri Rama Namana" by Jambu Kannan. 11 A.M. Goshti Gaana. 4.15 P.M. Chaitanya kumar (flute). 5.30 P.M.Honouring of V.Deshikachar with "Gandharva Vidyanidhi" title by K.C. Rama Murthy. 6.15 P.M.Rajalakshmi Tirunarayanan(veena). **Malleswaram Sangeetha Sabha,** Gokhale Institute of Public Affairs, Malleswara: Nov.19, 4.15 P.M.: B.Saraswathi and V.Krishnaveni (vocal duet). **Percussive Arts Centre,** Gokhale Institute of Public Affairs, Narasimharaja Colony, Nov.15 Nagarajini(vocal) followed by S.Vinay(vocal). **YOUTH FORUM: Amrutur Janaki Ammal Memorial Competitions for percussion instruments** open for mridanga, ghata, khanjari, morsing and dolu. They will be held in three groups, junior, senior and vidwath. For further details contact PAC: 6563079 or H.S.Sudhindra, Convenor at 6633623. Date and venue: Nov.18 at 2 P.M. at Sri

Pattabhirama Seva Mandali 13th main(between 35th and 36th cross), 4th block, Jayanagar, Ph. 6346740. **On the spot pallavi competitions** on Nov. 19 at Sri Pattabhirama Seva Mandali, Jayanagar under the joint auspices with Hamsadhwani Creations, 5, 3rd cross, 1st main, Maruti Extension. Competitions are open for vocal, instrumental and percussion held in two groups(group 1 for the age group of 15-24 years and group 2 for 25-35 years). For details contact: PAC: 6563075 or Hamsadhwani Creations:3325302, 3326901. **Ananya , Tarangini Arts Foundation and Indian Institute of Music and Arts:** Two day workshop on 'The Art of Performance' by T.V.Gopalakrishnan(Nov.18 and 19) at Ananya. Contact: 3361906, 5454488. Nov.18, Vocal recital by Vishalakshi Nityanandan at 6.30 P.M. **M.E.S.Kalavedi:** Nov. 18 at 6.30 P.M.: Lecture demonstration on compositions of Sri Jayachamaraja Wodeyar by R.K.Srikanthan at MES Auditorium, Malleswara. **Hamsadhwani Creations and Banashankari Fine Arts Society,** 723, 1st main road, 2nd phase, 7th block, Banashankari 2nd stage: "Haridasa Namana"(compositions by Kanakadasa) by Sukanya Prabhakar. **Bangalore Gayana Samaja:** Nov. 26 at 5 P.M.: Nagamani Srinath(vocal), Nalina Mohan (violin), V.S.Rajagopal(mridanga) and M.Dayananda Mohite(ghata).

PHOTO QUIZ



Name this Instrument?

ಸಾಮಾಜಿಕ ನ್ಯಾಯದೊಂದಿಗೆ ಸಮಾನತೆ

ಶೈಕ್ಷಣಿಕವಾಗಿ ಮತ್ತು ಆರ್ಥಿಕವಾಗಿ ಹಿಂದುಳಿದ ಸಾಮಾಜಿಕವಾಗಿ ಶೋಷಿತರಾದವರ ಅಭಿವೃದ್ಧಿಗಾಗಿ ವಿಶೇಷ ಒತ್ತು ಕೊಟ್ಟು ಅವರಿಗೆ ಸಾಮಾಜಿಕ ನ್ಯಾಯ ಒದಗಿಸಿದಲ್ಲಿ ಮಾತ್ರ ಸಮಾನತೆ ಸಾಧಿಸುವುದು ಸಾಧ್ಯ. ಇದು "ಸರ್ವೇಜನಾಃ ಸುಖಿನೋಭವತು" ಎಂಬ ಧ್ಯೇಯ ಈಡೇರಿಕೆಗೆ ಕಾರಣವಾಗುವುದು. ದೂರದೃಷ್ಟಿ ನಾಯಕ ಶ್ರೀ ಎಸ್.ಎಂ. ಕೃಷ್ಣ ಅಪರ ನೇತೃತ್ವದ ಪ್ರಸಕ್ತ ಸರ್ಕಾರದ ಮಹೋದ್ದೇಶವೇ ಇದು. ಈ ದಿಸೆಯಲ್ಲಿ ಸರ್ಕಾರ ಹಿಂದುಳಿದವರ, ಅಲ್ಪಸಂಖ್ಯಾತರ, ದೀನದಲಿತರ ಹಾಗೂ ಶೋಷಿತರ ಕಲ್ಯಾಣಕ್ಕಾಗಿ ನೂತನ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ರೂಪಿಸಿ, ಅನುಷ್ಠಾನಗೊಳಿಸುವ ಮೂಲಕ ಅವರಲ್ಲಿ ಹೊಸ ಆಶಾಕರಣವನ್ನೇ ಮೂಡಿಸಿದೆ.

ಸಮಾಜ ಕಲ್ಯಾಣ ಇಲಾಖೆ-ಯೋಜನೆಗಳು ಮತ್ತು ಸಾಧನೆಗಳು :

ಪರಿಶಿಷ್ಟ ಜಾತಿಯವರ ಅಭಿವೃದ್ಧಿ : ಒಟ್ಟಾರೆ 4,250 ವಿದ್ಯಾರ್ಥಿನಿಲಯ ಸೌಲಭ್ಯದ ಒದಗಿಸಲು 45 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ ಮತ್ತು 50 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು "ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ಮತ್ತು ಮೆಟ್ರಿಕ್ ನಂತರದ ಒಟ್ಟು 16,48,391 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 3,032.26 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. "7 ಹೊಸ ಮೊರಾರ್ಜಿ ದೇಸಾಯಿ ಮಾದರಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ. " ರೂ. 1,556.30 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 73 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. "736 ಎಂ.ಫಿಲ್ / ಪಿ.ಹೆಚ್.ಡಿ ಮಾಡುವವರಿಗೆ ರೂ. 17.49 ಲಕ್ಷಗಳಷ್ಟು ಆರ್ಥಿಕ ನೆರವು "10ನೇ ಮತ್ತು ಮೇಲ್ಪಟ್ಟ ತರಗತಿಗಳಲ್ಲಿ ಪ್ರಥಮ ದರ್ಜೆಯಲ್ಲಿ ತೇರ್ಗಡೆಯಾದ 7,437 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ 44.75 ಲಕ್ಷ ಮೊತ್ತದ ಪ್ರೋತ್ಸಾಹಕ ವಿದ್ಯಾರ್ಥಿ ವೇತನ. " ಹೌಡಶಾಲೆಯಲ್ಲಿ ವ್ಯಾಸಂಗ ಮಾಡುತ್ತಿರುವ 1,01,412 ಬಾಲಕಿಯರಿಗೆ ರೂ. 571.06 ಲಕ್ಷಗಳಷ್ಟು ವಿದ್ಯಾರ್ಥಿ ವೇತನ ನೀಡಿಕೆ. "ಅಂತರ್ಜಾತಿ ವಿವಾಹ ಮಾಡಿಕೊಂಡ 485 ದಂಪತಿಗಳಿಗೆ ರೂ. 113.05 ಲಕ್ಷ ಮೊತ್ತದ ಆರ್ಥಿಕ ನೆರವು. "ಅಂಬೇಡ್ಕರ್ ವಸತಿ ಕಾರ್ಯಕ್ರಮದಡಿಯಲ್ಲಿ 17,632 ಮತ್ತು ಆಶ್ರಯ ಅಡಿಯಲ್ಲಿ 662 ವಸತಿಗಳ ನಿರ್ಮಾಣ ಯೋಜನೆ." 500 ವಿದ್ಯಾವಂತ ನಿರುದ್ಯೋಗಿ ಯುವಕರಿಗೆ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ತರಬೇತಿ ಮತ್ತು ಈ ವರ್ಷ ಇನ್ನೂ 2,100 ಅಭ್ಯರ್ಥಿಗಳಿಗೆ ತರಬೇತಿ ಒದಗಿಸಲು ಯೋಜನೆ. " ವಿವಿಧ ಅಭಿವೃದ್ಧಿ ಇಲಾಖೆಗಳ ವಿಶೇಷ ಘಟಕ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 30,873 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದೊಂದಿಗೆ ಒಟ್ಟಾರೆ 1,33,817 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ನೆರವು.

ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ : 7 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 2 ಆಶ್ರಮ ಶಾಲೆಗಳ ಸ್ಥಾಪನೆ, 5 ಹೊಸ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳಿಗೆ ಮಂಜೂರು. 5 ರಿಂದ 10ನೇ ತರಗತಿಯವರಿಗಾಗಿ 2 ಹೊಸ ವಸತಿ ಶಾಲೆಗಳ ಪ್ರಾರಂಭ. 4 ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಮತ್ತು 7 ಆಶ್ರಮ ಶಾಲೆಗಳಿಗೆ ಮಂಜೂರಾತಿ ಪ್ರಕ್ರಿಯೆ. 8 ಆಶ್ರಮ ಶಾಲೆಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣಕ್ಕೆ ಕ್ರಮ. ರೂ. 98.00 ಲಕ್ಷ ವೆಚ್ಚದ ವಿವಿಧ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ 880 ನಿರುದ್ಯೋಗಿ ಯುವಕರಿಗೆ ತರಬೇತಿ ಪೂರ್ಣ. 3,596 ಅಂಬೇಡ್ಕರ್ ವಸತಿಗಳು ಮತ್ತು 2,967 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣ ಪೂರ್ಣ. ಈ ವರ್ಷ 5000 ಮನೆಗಳ ನಿರ್ಮಾಣದ ಗುರಿ. 5,201 ಆಶ್ರಯ ವಸತಿಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ರೂ. 520.10 ಲಕ್ಷ ಸಹಾಯಧನ ಬಿಡುಗಡೆ. ಐಟಿಡಿಪಿ ಪ್ರದೇಶಗಳಲ್ಲಿ 5,597 ವಸತಿಗಳನ್ನು ನಿರ್ಮಿಸಲು ರೂ. 319.40 ಲಕ್ಷ ಬಿಡುಗಡೆ. ವಿವಿಧ ಇಲಾಖೆಗಳ ಗರಿಷ್ಠ ಉಪಯೋಜನೆ ಅಡಿ ರೂ. 7,945 ಲಕ್ಷಗಳ ಒಟ್ಟಾರೆ ವೆಚ್ಚದಲ್ಲಿ 31,235 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. 31,34,392 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ/ನಂತರದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 1,341.57 ಲಕ್ಷಗಳ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ಕರ್ನಾಟಕ ಪರಿಶಿಷ್ಟ ಜಾತಿ / ಪರಿಶಿಷ್ಟ ಪಂಗಡಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದಿಂದ ರೂ. 5,910.04 ಲಕ್ಷಗಳನ್ನು ವೆಚ್ಚ ಮಾಡಿ 19,685 ಫಲಾನುಭವಿಗಳಿಗೆ ನೆರವು. ಕರ್ನಾಟಕ ವಸತಿ ಶಿಕ್ಷಣ ಸಂಸ್ಥೆಗಳ ಸಂಘದಿಂದ ಪರಿಶಿಷ್ಟ ಜಾತಿ / ಪರಿಶಿಷ್ಟ ವರ್ಗ ಮತ್ತು ಹಿಂದುಳಿದ ವರ್ಗಗಳ ವಿದ್ಯಾರ್ಥಿಗಳಿಗಾಗಿ ಹುಡ್ಕೊ ಸಾಲ ನೆರವಿನ ಯೋಜನೆಯಡಿ ತಲಾ ರೂ. 2.00 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ವಸತಿ ಶಾಲಾ ಕಟ್ಟಡ ನಿರ್ಮಾಣ.

ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ : ಇಲಾಖೆಯ ವಿವಿಧ ಕಾರ್ಯಕ್ರಮಗಳ ಅನುಷ್ಠಾನದ ಮೂಲಕ 6,10,733 ಫಲಾನುಭವಿಗಳಿಗೆ ರೂ. 86 ಕೋಟಿ ನೆರವು. ಪ್ರಸಕ್ತ ಸಾಲಿನಲ್ಲಿ ಇಲಾಖೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ಅನುಷ್ಠಾನಕ್ಕಾಗಿ ರೂ. 108.07 ಕೋಟಿ ಅನುದಾನ. 20 ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕಿಯರ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳು ಹಾಗೂ ಒಂದು ಮೆಟ್ರಿಕ್ ನಂತರದ ಬಾಲಕರ ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಕ್ಕೆ ಮಂಜೂರು ಒಟ್ಟು ಸಾಮರ್ಥ್ಯ 1,050 ವಿದ್ಯಾರ್ಥಿಗಳು. ಒಟ್ಟು ರೂ. 585.49 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 40 ಮೆಟ್ರಿಕ್ - ಪೂರ್ವ ಹಾಗೂ ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಕಟ್ಟಡ ನಿರ್ಮಾಣ ಪೂರ್ಣ. 2,55,769 ಮೆಟ್ರಿಕ್ ಪೂರ್ವ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ವಿದ್ಯಾರ್ಥಿ ವೇತನಕ್ಕಾಗಿ ರೂ. 271.42 ಲಕ್ಷ 91,621 ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 257.07 ಲಕ್ಷ ವಿದ್ಯಾರ್ಥಿ ವೇತನ ವಿತರಣೆ. ರೂ. 532.37 ಲಕ್ಷಗಳ ಮೌಲ್ಯದಲ್ಲಿ 1,67,340 ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಶುಲ್ಕ ವಿನಾಯಿತಿ ಸೌಲಭ್ಯ. ಮಾಂಗಲ್ಯ ಭಾಗ್ಯ ಯೋಜನೆಯಡಿಯಲ್ಲಿ ರೂ. 22.10 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 442 ಫಲಾನುಭವಿಗಳಿಗೆ ಆರ್ಥಿಕ ಸಹಾಯ. 15,296 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಹಿಂದುಳಿದ ವರ್ಗಗಳ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ರೂ. 2,119.17 ಲಕ್ಷ ಆರ್ಥಿಕ ನೆರವು.

ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ : ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿಗಾಗಿಯೇ ಪ್ರತ್ಯೇಕ ಇಲಾಖೆ 1999-2000ನೇ ಸಾಲಿನಿಂದ ಕಾರ್ಯಾರಂಭ. ಪ್ರಸಕ್ತ ಸಾಲಿನಲ್ಲಿ ಈ ಇಲಾಖೆಯ ಕಾರ್ಯಕ್ರಮಗಳ ಜಾರಿಗಾಗಿ ರೂ. 263.40 ಲಕ್ಷ ಅನುದಾನ ಬಿಡುಗಡೆ. ಶಿವಮೊಗ್ಗ, ಬಳ್ಳಾರಿ, ಹುಬ್ಬಳ್ಳಿ ಮತ್ತು ಬೆಳಗಾಂ ನಗರಗಳಲ್ಲಿ ಮೊರಾರ್ಜಿ ದೇಸಾಯಿ ವಸತಿಶಾಲೆಗಳ ಪ್ರಾರಂಭ. ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಉಚಿತ ಶಿಕ್ಷಣ, ಊಟ ಮತ್ತು ವಸತಿ ಸೌಲಭ್ಯಗಳಿಗಾಗಿ ರೂ. 60.00 ಲಕ್ಷಗಳ ವೆಚ್ಚ. ಮೆಟ್ರಿಕ್ ನಂತರದ ವಿದ್ಯಾರ್ಥಿನಿಲಯಾರಿಗಾಗಿ ಬೆಂಗಳೂರು, ಮೈಸೂರು, ಧಾರವಾಡ, ಮಂಗಳೂರು ಮತ್ತು ಗುಲ್ಬರ್ಗಾ ನಗರಗಳಲ್ಲಿ 5 ವಿದ್ಯಾರ್ಥಿನಿಲಯಗಳ ಸ್ಥಾಪನೆ. ಪಾಂಪ್ಟಿಕ ಹಾಗೂ ಸಾಮಾಜಿಕ ಚಟುವಟಿಕೆಗಳಿಗಾಗಿ ಸಮುದಾಯ ಭವನಗಳ ನಿರ್ಮಾಣಕ್ಕಾಗಿ ಅಲ್ಪಸಂಖ್ಯಾತ ಸ್ವಯಂಸೇವಾ ಸಂಸ್ಥೆಗಳಿಗೆ ಗರಿಷ್ಠ ರೂ. 5 ಲಕ್ಷ ಅನುದಾನ. ಈ ಉದ್ದೇಶಕ್ಕಾಗಿ ರೂ. 50 ಲಕ್ಷ ಮೀಸಲು. ಅಲ್ಪಸಂಖ್ಯಾತರ ವರ್ಗಗಳಿಗೆ ಸೇರಿದ ಐ.ಟಿ.ಐ./ಡಿಪ್ಲೋಮಾ ತರಗತಿಗಳ 840ಕ್ಕೂ ಹೆಚ್ಚಿನ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ರೂ. 9.25 ಲಕ್ಷ ಶಿಷ್ಯ ವೇತನ. 52 ಕಾನೂನು ಪದವೀಧರರಿಗೆ ನ್ಯಾಯಾಂಗ ಆಡಳಿತದಲ್ಲಿ ತರಬೇತಿ. ರೂ. 1,536.42 ಲಕ್ಷಗಳ ವೆಚ್ಚದಲ್ಲಿ 12,047 ಫಲಾನುಭವಿಗಳಿಗೆ ಕರ್ನಾಟಕ ಅಲ್ಪಸಂಖ್ಯಾತರ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಮೂಲಕ ನೆರವು.

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